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# THE TWO-MOVE CHESS PROBLEM

BY

B. G. LAWS

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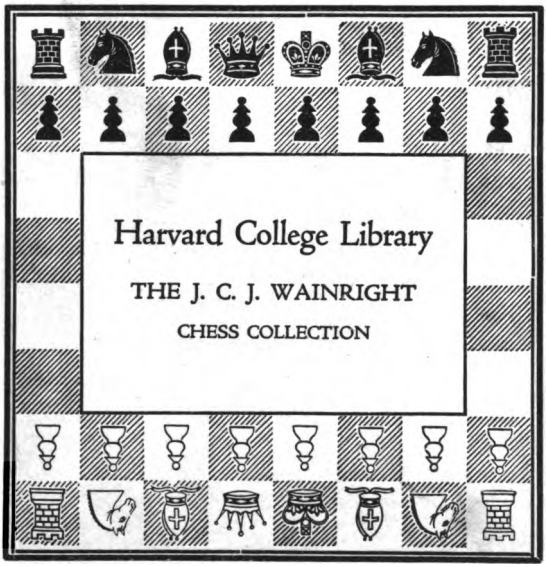


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From W. J. Lennard
Oct. 1901

To J. C. J. Wainwright
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# THE TWO-MOVE CHESS PROBLEM.

BY

B. G. LAWS.

*WITH NUMEROUS DIAGRAMS.*

NEW YORK:
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THE

# TWO-MOVE CHESS PROBLEM.

## CHAPTER I.

### *INTRODUCTION.*

In any book on Chess Problems—even the most elementary treatise—the student must be assumed to possess a full knowledge of the names and moves of the chess pieces, a familiarity with chess notation, and a fairly comprehensive grasp of the relative powers of the men, acquired by actual play over the board. It is even desirable to have at least mastered thoroughly the volume in this series on the Game of Chess before attempting to construct a problem, or even to solve one. In fact, without some experience in chess play the true nature of a problem can hardly be realized, even apart from its innate technicality.

Chess Problems are the cream of chess. They contain the highest class of chess play within the limits of a few moves; and in their composition there has been evolved an unwritten code of rules which from time to time has been modified by the refining process it has undergone in the minds of composers. This code has given to the art of composition characteristics distinct from those of chess playing.

A Chess Problem is an arrangement of the chess pieces illustrating chess strategy. Its purposes are to act explicitly as a challenge to the solver, and implicitly as an appeal for appreciation when the solution has disclosed its merits.



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Strictly, a Chess Problem may be defined as a proposition requiring the discovery of some concealed chess truth, and the demonstration that the discovery is accurate and exhaustive. To be of any value, however, a problem must conform exactly to established rules and recognised canons of taste. Besides this, it must contain a more or less marked "idea," by which is meant some specially beautiful or intricate movements of the pieces, some ingeniously or quaintly devised "mate."

The power of expressing on the chess board such choice play or "combination," is a natural gift with which few of the many admirers of the game are endowed. A man may be a first-rate player, or even a first-rate solver, without possessing the problem composer's skill even in a second-rate degree. Nor is this strange, when the qualifications of a first-class composer are considered. Not only must the composer have the even balance of the faculties, the strength of judgment and the delicate sense of perception found in a good player, but he must possess also that creative or idealistic power which seizes and fixes what is only visible to the mind's eye, and which enables him to embody his conception in the compass of a few moves. He must also possess the mental grasp or comprehensiveness necessary to enable him to combine the various elements of the chess pieces in a sound and consistent whole.

It is obvious that the game has beauties which from their very nature cannot be condensed into three or four or even five moves; but in problem composition only such beauties of the game as are intensive rather than extensive, are capable of satisfactory illustration.

Experience has shown that problems of three and four moves are as difficult as can be effectively handled by either composer or solver. Carried to greater lengths the merits

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of the problem usually become attenuated, and the successful solver is conscious of having bestowed his time and skill somewhat unprofitably. There are problems which extend to long and even easy prolixity, but the play in these is usually of a very forced character, and they are not, strictly speaking, problems in the modern sense of the word.

It must not be supposed, however, that the limits of the game actually circumscribe the composer's efforts; that is to say, that only positions and play likely or possible to occur in actual games are, or should be, found in problems. The contrary is nearer the truth.

Although by the rules of construction a position is disqualified if it be "such as could not have occurred in actual play," this is always taken to mean "such as can be demonstrated to be impossible of occurrence," an interpretation which virtually rides roughshod over the "actuality" condition, and accounts for the fact that, notwithstanding the rule, a very large majority of problem positions would never have been reached by rational play.

These remarks will make clear what it is desirable should be realized at the outset, namely, that problem composing is not so much a branch as a development of the game, and it is precisely for this reason that problems are so bright and good. In even a fine game a large proportion of the moves may be commonplace, and therefore uninteresting, whereas in any passable problem everything but what is good is rejected. By the exercise of a well-balanced judgment matured by the study of the works of others, and high powers of imagination supplemented by analytical capabilities on the lines of the moves of the pieces and the Laws of the Game, a subtle and beautiful stratagem is produced. The due exercise of the imagination within these limits results in the development of a special faculty, which, though

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analogous to, is quite distinct from, skill in the game. Without pausing longer to discuss how far the powers of the composer are similar to those of the player or supplemental to them, it may be remarked that if "Life is too short for chess," as some indifferent players assert in reference to the game, it is *à fortiori* far too short for the game and problems too. Therefore the fact that (with perhaps one or two exceptions) high-class problemists have never been first-rate players, shows that one study is sufficient for the capacity of the individual. There is some reason, however, for assuming that the problemist's is the brighter intellect, though the player's may be the stronger.

In his intercourse with brother chess votaries in the mutual study of each other's works—an essential element of his culture—the problemist knows no nationality; he is truly a citizen of the world. Difference of tongue does not prevent chess players from exchanging their chess conceits, and is no bar to their competing in friendly rivalry for the honours of the tournament. On the contrary, they rejoice in a means of communication which enables them to defy the curse of Babel; and the knowledge that the labour of love which has taken perhaps months to mature will be appreciated all the world over, is no little solace to the composer in giving the finishing touches to his fascinating task. All a composer asks is a tribute of admiration according to the merits of his production. The pleasure of having found the hidden pearl is the solvers' reward, and only those who have successfully grappled with a good problem can appreciate the feeling of gratification, which is their full recompense.

The air of mystery with which problems are apparently regarded in some quarters is doubtless due to want of knowledge of the principles regulating their construction. This

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want has operated seriously as a drawback to the more rapid progress and wider appreciation of problem composition and solution. Even players are not unfrequently deterred from personal inquiry into the inherent qualities of problem composition by misconceptions of the rudimentary elements which are combined to shape the finished problem. This hazy uncertainty may to a great extent be cleared away by illustrative remarks, and whoever has the inclination to studiously follow this explanatory review of the salient points of problem lore, which command the assent and even respect of the expert, will find in the work of the problem composer a world of delight and instruction. It is perhaps only fair to the art to add, that as the power of appreciation is cultivated, so will a love of discovery more than proportionately increase, and there will ensue a keener enjoyment of the many charms which problem study yields. To the player even, the solving of problems will at least quicken his perceptions, which must necessarily be a gain, whilst to the composer it is part of his training. Natural aptitude will of course produce far more pleasing results than any amount of laboured study where aptitude is wanting, but the thoughtful application of the rules governing problem making must convince an admirer of chess of the useful and artistic nature of this development of the game.

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## CHAPTER II.

### *THE OLD MASTERS.*

THIS little treatise has no pretensions to being an historical survey of the evolution of problems; but it is desirable that the reader should be made acquainted with the more marked characteristics of the principal stages in the development of problem composition, in order that he may bring a discriminating judgment to the study of styles and peculiarities of composers. This will enable the reasoning student to form an idea of the extent to which the veins of originality (a most important matter in problem construction) have been worked, and thus correct early the usual tendency of a beginner to work upon the primitive lines of the art.

Roughly speaking, the problem art has gone through four stages. In the first, problems were illustrative of some smart stroke, such as might occur in actual play; the solution required many forcing moves, a few usually being added to lead up to and conceal the strategic point. Frequently unnecessary pieces were introduced to give the initial position a resemblance to an end game.

In the second stage, the solution, which was less forced, was condensed into fewer moves; the construction was better, and unnecessary pieces were seldom placed on the board.

In the third stage, greater attention was paid to construction, every piece having a definite and effective purpose. Further than this, an improvement is to be noticed in the solutions which incorporate with the original chess idea other minor points of interest. The combination was

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effected by giving Black a choice of defences, and varying the attack accordingly. This style is known as the Transition School.

The fourth stage is the modern problem, which has special features, the explanation of which the present work has for one of its objects, as far as the two-move problem is concerned.

It is not necessary for the limited purposes of this book to go back to a very distant date and quote from Damiano (who is sometimes credited with the authorship of the most ancient specimens recorded), Lolli, Ponziani, Stamma, and others; indeed, a reference to the particular fashion prevalent early in the present century, up to which time very little advance had been made in the art, when William Bone and the Rev. H. Bolton were the leading composers, will suffice to show that their works, as well as those of their contemporaries, were altogether opposed to the principles embodied in the problem of to-day. That they were for their time paragons of ingenuity cannot be denied, but owing to the tedious length of the solutions, which were sometimes absurdly burdened with restrictions, and the ponderous nature of the construction, problem admirers were not many. These composers appear to have considered it in good form to give the defence a marked superiority in force, totally unconscious of the principles of economy as now recognised; and the attack was conducted through a long series of checks and bold sacrifices to a termination resembling more an end game than a modern problem.

As example is so much better than precept, a few specimens of each of the styles of problems which have been in vogue at different periods will prove instructive. The examples here given are favourable ones taken from their respective "schools," and represent the popular lengths of

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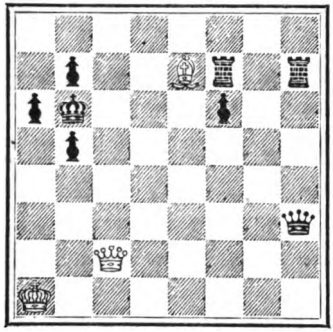
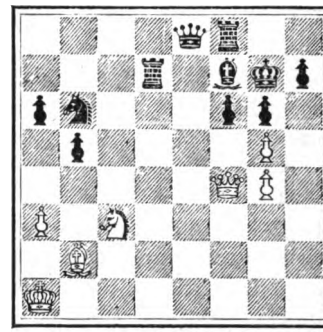
By W. Bone.



White to play, and mate in seven moves.

| | |
|---|---|
| 1. Q—B5 (ch). | 1. K—R4. |
| 2. Q—Kt4 (ch). | 2. K—Kt3. |
| 3. Q—Q4 (ch). | 3. K—R4 (best). |
| 4. B—Kt4 (ch). | 4. K—R5. |
| 5. B—K sq. (dis ch). | 5. K—Kt6 (best). |
| 6. Q—Kt4 (ch). | 6. K—B7. |
| 7. Q—Kt sq (mate). | |

By W. Bone.



White to play, and mate in ten moves.

| | |
|---|---|
| 1. Q × P (ch). | 1. K—Kt sq. |
| 2. Q—R8 or Kt7 (ch). | 2. K × Q. |
| 3. Kt—Q5 or K4 (dis ch). | 3. K—Kt sq. |
| 4. Kt—B6 (ch). | 4. K moves. |
| 5. Kt × Q (dis ch). | 5. K ,, |
| 6. Kt—B6 (ch). | 6. K ,, |
| 7. Kt × R (dis ch). | 7. K ,, |
| 8. Kt—B6 (ch). | 8. K ,, |
| 9. Kt—Q5 (ch). | 9. K ,, |
| 10. Kt—K7 (mate). | |

It is customary, for the sake of uniformity, to give White the lower half of the board and the attack, and we therefore adhere to this.

their time. The first four positions selected, may from their conditions or stipulations appear formidable, but they are not so in fact. As it is not intended to puzzle the reader, the solutions are appended, which may be an inducement to him to play them out, as he would a game, and in doing this he may be assured he will be entertained. He will

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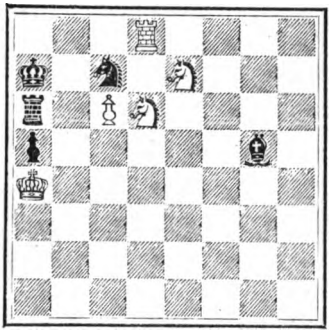
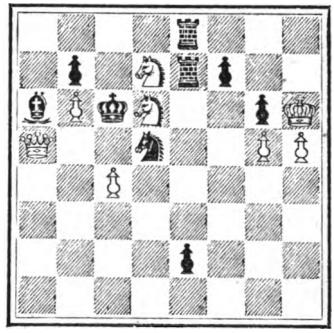
By REV. H. BOLTON.



White to play, and mate in seven moves.

| | |
|---|---|
| 1. Kt (Q6)—B8 (ch). | 1. K moves. |
| 2. Kt—Kt6 (dis ch). | 2. K—R2. |
| 3. Kt (K7)—B8 (ch). | 3. K—Kt sq. |
| 4. Kt—Q7 (ch). | 4. K—R sq. |
| 5. Kt (B8)—Kt6 (dbl ch). | 5. K—R2. |
| 6. R—R8 (ch). | 6. Kt × R. |
| 7. Kt—B8 (mate). | |

By Rev. H. BOLTON.



White to play, and mate in ten moves.

| | |
|---|---|
| 1. Q—R4 (ch). | 1. K × Kt(best)* |
| 2. P—B5 (ch). | 2. K—K3. |
| 3. Q—Kt4 (ch). | 3. P—B4. |
| 4. P × P (*en pass*). (dis ch). | 4. K—B2. |
| 5. P × P (ch). | 5. K—Kt sq. |
| 6. Q—K6 (ch). | 6. R × Q (best). |
| 7. P—B7 (ch). | 7. K—R sq. |
| 8. Kt—B6. | 8. R × Kt(best). |
| 9. P × R (Q) (ch). | 9. R—B sq. |
| 10. Q × R (mate). | |

* If 1. . . . . 1. B—Kt4.
2. Q × B (ch). 2. K × Kt.
3. Q × Kt (mate).

note the strategic qualities; but it should always be borne in mind that the adoption of a similar style of composition would not be countenanced now. The reason for this will be better appreciated when an examination has been made of the more perfect problems of later schools, which will show the vast improvement that has taken place.

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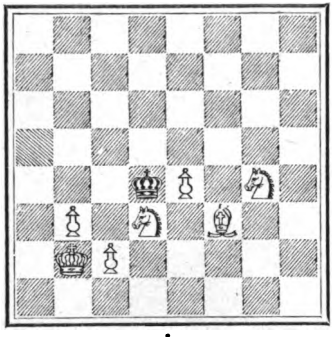
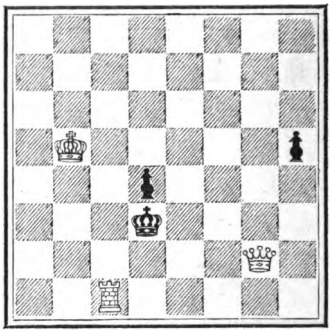
By A. D'ORVILLE.



White to play, and mate in five moves.

| | |
|---|---|
| 1. Kt(Kt4)—K5. | 1. K—K6. |
| 2. P—B3. | 2. K—Q7. |
| 3. Kt—B4 (ch). | 3. K × Kt. |
| 4. P—Kt4. | 4. K × Kt. |
| 5. B—K2 (mate). | |

By "J. B." (of Bridport).



White to play, and mate in three moves.

| | |
|---|---|
| 1. R—KR sq. | 1. K—K6. |
| 2. R—R4. | 2. K—Q6 or P—Q6. |
| 3. R—R3 or K4 mate accordingly. | |
| | If 1. K—B6. |
| 2. R—R2. | 2. K or P moves. |
| 3. Q or R mates accordingly. | |

The composers who followed closely W. Bone, the Rev. H. Bolton, and their contemporaries, must evidently have felt that ideal chess problems should not be mere representations of "linked sweetness long drawn out," as they could not be expected to create favourable impressions of the art. These composers therefore presented chess strategy in a more succinct form, the leading lights of this school being Anderssen, Angus, D'Orville, Horwitz, and Kling. Their productions showed that a lengthy solution was not essential to a problem, and that more quiet and artistic moves having the same effect could be advantageously substituted for the forced checks of their predecessors. Their

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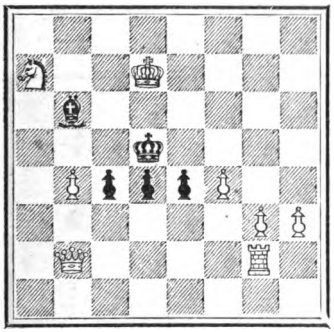
By W. GRIMSHAW.



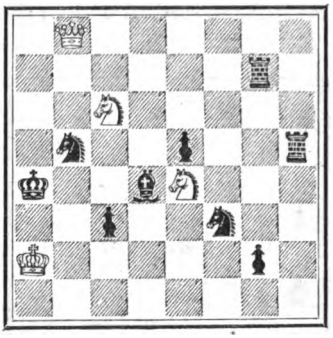
White to play, and mate in three moves.

1. R—R2. 1. B × Kt.
2. Q—R sq ! 2. Any move.
3. Q mates accordingly.

If 1. B—Q sq.
2. Kt—B8 and mates next move.

If 1. B moves elsewhere.
2. Kt—B6 and mates next move.

By F. HEALEY.



White to play, and mate in three moves.

1. Q—QB8, threatening Q—R6 (mate). 1. R—QR or Kt2.
2. Q—Kt4 ! 2. Any move.
3. Kt (K4) mates accordingly.

If 1. Kt—B2.
2. Q—Kt7 and mate next move.

efforts went far to cultivate a higher taste for sterling strategy, and this line of composition was taken up in a practical manner by "J. B." (of Bridport), Grimshaw, and Healey, whose representations of single chess thoughts were usually remarkable for simplicity and delicacy of setting. The above quartette will show the step in the right direction which was taken. The solutions are more subtle and the construction more finished. Generally a piquant chess thought is prominently brought out, somewhat to the detriment of other lines of the solution, which are really side issues, and are present only by reason of their absolute necessity,

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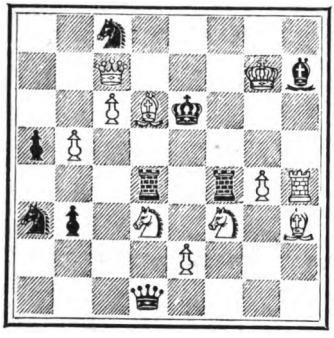
but they accentuate the principal line of play. This school went far towards founding the style which prevails to-day.

By H. J. C. ANDREWS.



White to play, and mate in three moves.

1. B—B8 (threatening 2Q—K5, mate). 1. Kt—B5.
2. P—K4 ! 2. Any move.
3. Q or Kts mate accordingly.

If 1. Q×P.
2. Kt (Q3)×R (ch). 2. R×Kt.
3. Q—Q7 (mate).

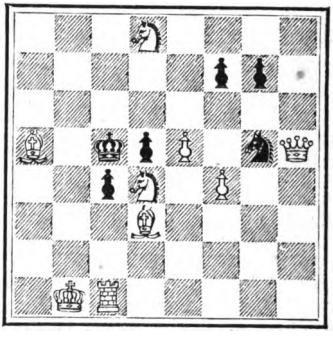
If 1. R—B5.
2. P×R (ch). 2. Any move.
3. Q—B7 (mate).

If 1. R×P (ch).
2. Kt—Kt5 (ch). 2. K—Q4.
3. Q—B7 (mate).

If 1. Kt—Q3.
2. Q×Kt (ch). 2. R×Q.
3. Kt×R (mate).

If 1. K—Q4.
2. Q—K5 (ch). 2. K—B5.
3. Q—QB5 (mate).

By J. G. CAMPBELL.



White to play, and mate in three moves.

1. Q—Kt6 (threatening 2Q—Kt 6. mate). 1. P×Q.
2. K—B2 ! 2. Any move.
3. K×P, B or Kts mate accordingly.

If 1. Kt—K3.
2. R—B3 ! 2. Any move.
3. Mates accordingly.

This problem has the peculiar and unusual feature of embodying in the above variations distinct two-move problems, both of considerable strategic merit, regarded apart from the brilliant opening move 1Q — Kt6, which opens the three-move plot.

If Black plays 1. . . ., P—B3, besides 2. K—B2, there are several continuations which will answer.

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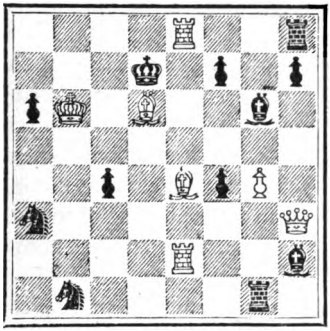
By C. Bayer.



White to play, and mate in three moves.

1. Q—R5. 1. B×Q.
2. B—K7! 2. Any move.
3. B—KB5 or QB6 mate accordingly.

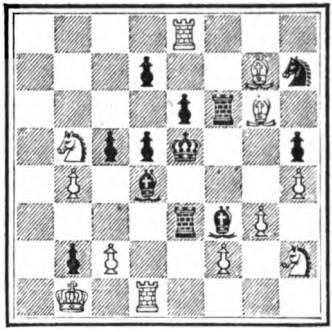
If 1. K×R,
2. B—B5 (dis ch). 2. K—Q sq.
3. B—B7 (mate).

If 1. R×R.
2. B—B6 (ch). 2. K moves.
3. R or Q mates accordingly.

If 1. B×B.
2. Q×BP (ch) and mates next move.

If 1. Any other.
2. B—B6 (ch) and mates next move.

By Ph. Klett.



White to play, and mate in three moves.

1. R—QB8. 1. KB moves.
2. R×QP (ch)! 2. K, B or P×R.
3. R or P mates accordingly.

If 1. P—Q3.
2. Kt to R7. 2. Any move.
3. Kt to B6 mate.

If 1. P—B5 or ×P.
2. P×R and mate next move.

If 1. Kt moves.
2. R or P×Kt. acc. 2. Any move.
3. B×R (mate).

If 1. R—R6, etc.
2. R—K (sq ch). 2. R or B's cover.
3. Kt or P mates accordingly.

From this point it is easy to trace the rapid developments which have culminated in the polished standard of excellence at present in vogue.

Problem ideas being comparatively few in number, and

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their individual illustration having consequently been so frequent, the composer in order to advance his art sought for wider fields upon which to display his ingenuity. This resulted in the class of problem which gave celebrity to Andrews, Campbell, Bayer, Klett, and others. These composers not being satisfied with the representation of a naked chess thought, dexterously blended with a predominant idea variations which in themselves had more or less merit. Their problems therefore stand out in refreshing relief to the monotonous models of their predecessors, and being composed in the light of more recent doctrines, prove the weighty importance of that variety whence have sprung the principles of economy which are now becoming so universally recognised. The by-play of the previous style is rendered not only ornamental, but part and parcel of the general scheme of the composition; and the improvement in this direction has given the modern problem its marked superiority.

This style of composition was at once recognised as an advance, and it has led to the acceptance of an unwritten code of chess problem jurisprudence, which specifies as essential requirements, the union in one position of two or more meritorious ideas, and the employment of no pieces that, though useful in the carrying out of one, are inoperative in the others; and it need not be said that problems constructed on these principles reach a high grade of perfection. The advanced problem is not only divested of those defective qualities of its predecessors, but is invested with additional merits, which render the work more perfect in its detail, and give it a decided prominence, whether on the score of artistic effect or scientific amplification.

An explanation of the principles which govern this, the latest development of the art, will assist in concentrating the attention on those points necessary for the accomplish-

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ment of the desired object, and will indicate the features that should be eliminated from consideration.

The student will now better appreciate from the foregoing, that recommendation cannot too strongly be given him to investigate for himself the explored in chess, as this will give him a training which years of practical study without reference to past literature will fail to afford. An acquaintance with the different methods of giving expression to known ideas will relieve him from disappointment and possible umbrage, and save his energies from misdirected labour.

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## CHAPTER III.

### *CLASSES OF PROBLEMS.*

THERE are several varieties of problems which receive attention from composers, but in the following pages it is proposed to deal only with those of the ordinary kind, designated the "Direct-mate," and more particularly two-movers. These display chess conceits within stipulations couched in the stereotyped terms: "White to play, and mate in two moves."

The "Sui-mate," which is constructed under the conditions, "White to play, and compel Black to mate in . . . . moves," is a branch of chess which is attractive and beautiful, but the study of it should be reserved until a fair mastery of the principles of the Direct-mate has been acquired. The simple illustration on the next page will suffice to show in what way it differs from the direct mate.

Conditional and fanciful positions, comprising curious but ingenious manipulations of the chessmen, have fallen into desuetude, and therefore cannot now be treated with serious

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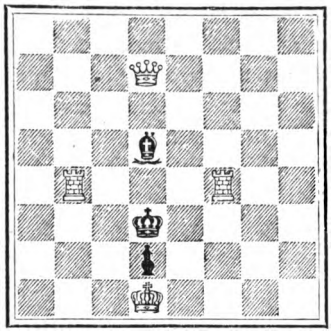
By W. A. SHINKMAN.



White to play, and compel Black to mate in two moves.

1. Q–Q6 1. K–K6.
2. R–Kt3 (ch). 2. B×R (mate).

If 1. K–B6.
2. R–B3 (ch). [2. B×R (mate).

consideration. The same remark applies to positions requiring a replacement of some unknown move or moves, which serves as a prelude to some peculiar caprice. These are called "Retractive" problems. Even now these are occasionally in demand, but are only suited for the amusing and frolicsome side of chess. They are clever in their way, frequently illustrating weird fancies and eccentricities, but beyond that they are of little value.

In order to show the peculiarities of a "Retractive" problem, the following amusing specimen will prove interesting. Of course the solution is based upon an assumption that a particular move was made by White, but it should be pointed out that no solution exists under any other hypothesis.

Black's last move is supposed to have been P from QB2 to B4, which White took with knight standing at K4. Retract White's move by replacing White knight at K4, and Black pawn at QB4, then play P × P, *en passant*, discovering mate.

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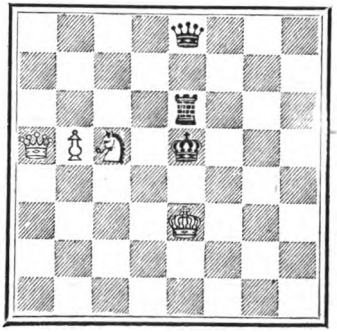
In this case the solver has also to take it for granted that Black's last move was P from B2 to B4, in order to render P × P *en passant* legitimate.

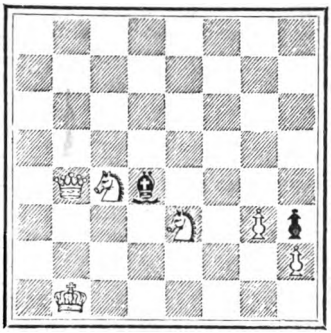
By E. N. FRANKENSTEIN.



White to retract his last move, and mate in one move.

A departure, suggested by Mr. E. N. Frankenstein, from the conventional lines of two move problems has been received with much favour. It has been named the "One king" problem. A position is given minus the Black king; the stipulations requiring the replacing of the absentee and then the discovery of the mate in the ordinary terms. The following diagram is an example :—

By E. N. FRANKENSTEIN.



Place the Black king upon the board; then, White to play, and mate in two moves.

Place the Black king on his K5, which is the only square on which the Black king can stand to be mated in two moves. Then:

1. Kt – K5. 1. K × Kt (K4).
2. Q – K7 (mate).

If 1. K × Kt (K6).
2. Q – Ksq (mate).



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The Direct-mate is in itself susceptible of a kind of variety by the number of moves required for its solution. General rules of construction may be applicable to all classes, yet it will readily be seen that there may be special and individual features obtaining prominence in each class. Theoretically, length of solution is illimitable, but by common practice, regulated of course by the finite power of the intellect, the number of moves seldom exceeds five, and in fact four is the general maximum. Positions of longer solution are weak, for the reason that it is beyond the grasp of man's intellect to combat successfully with the stupendous difficulties which would ever present themselves in the construction of problems longer than four moves if they fairly maintained the ratio of complexity of idea and apparent simplicity of construction. The addition of moves almost invariably has the effect of diluting the strength of a problem.

The popular taste, moreover, clearly shows a preference for two-, three-, and four-movers, but it is more pronounced in the case of two- and three-movers than in the case of four-movers, which, being of deeper design, are more suited to the student than to the admirer of desultory tendencies. Two-move problems are especially attractive to those whose leisure and inclination do not permit of the abstruse examination so necessary for the unfolding of the secrets and the thorough mastery of more intricate problems. Light in nature, their meanings lie little beneath the surface, and can offer but slight resistance to the penetration of even an ordinary solver, whilst to one trained, difficulty is almost unknown.

It will not be regarded as a matter of surprise that from the comparatively narrow resources available to the composer of two-movers, the application of the absolute laws under which more lengthy problems are composed is a task

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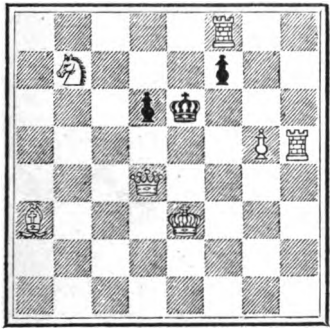
which is by no means easy of attainment if work of a high order is expected, and is in fact very rarely accomplished. Though the rules laid down for three and four-movers should be extended to two-movers, yet the latter as a class are not so amenable to hard and fast lines, especially when the aim is, as it should be, to deviate from old and worn-out grooves. It should, however, be remembered that although license is often allowed for ignoring some of the dogmas imperative in longer problems, yet unrestrained liberty is inexcusable, and no attempt should be made to render a subject which ought to be strictly didactic and entertaining, simply amusing or puzzling, as is done by the positions shown in the following diagrams :—

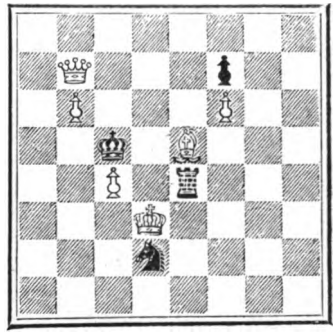
By S. Loyd.



White to play, and mate in two moves.

1. Q—Kt4 (ch). 1. P—B4.
2. P × P *en pass* (mate).
If 1. K—K2.
2. B × P (mate).
If 1. K—K or Q4.
2. Q—K4 (mate).

By E. Schoumoff.



White to play, and mate in two moves.

1. B—Q6 (ch). 1. K × B.
2. Q—Q5 (mate).

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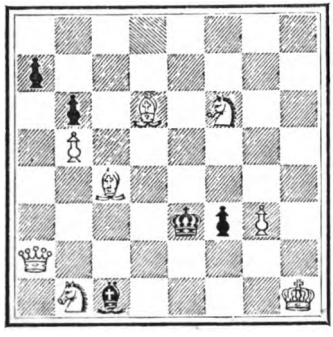
## CHAPTER IV.

### *DEFINITIONS.*

BEFORE entering upon a systematic study of the art of composition, the student ought to have formed exact notions of the various technical features of a problem, and of the precise meaning of the terms used in discussing them. To assist him in this, we will now take a fairly good two-mover as an object-lesson, and analyse it carefully, with a view to supplying this information in an intelligible form. For this purpose we select a problem which (though it must not be taken to be our ideal) is one that will give fair scope for an explanation of the points of a problem. We subjoin the full solution.



White to play, and mate in two moves.

| *White.* | *Black.* |
|---|---|
| 1. Q—R5. | If 1. P×Q. |
| 2. B—B5 (mate). | |
| | If 1. K—B7. |
| 2. Kt—Kt4 (mate). | |
| | If 1. K—Q5. |
| 2. Q—B3 (mate). | |
| | If 1. P—B7. |
| 2. Q—B3 (mate). | |
| | If 1. B moves. |
| 2. Q—Q2 (mate) | |
| | If 1. RP moves. |
| 2. Q×KtP (mate) | |

The student should study the position and examine the relative bearings of the opposing forces. This having been done, the play may be worked out from the printed solution.

The feature which will most strike him will unquestion-

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ably be the unexpected opening move and the pleasing mates which follow, according as Black may attempt to defend or preserve his position. This feature forms what is called "*Beauty or Merit of Solution.*" The solution must comprise only what the composer intends should be there, and at no point should there be any alternative play on the part of White. When alternative play does occur, the problem is more or less faulty, as there is no reason why a solver should not select the unintended method and ignore the beauties of the intended solution.

No sooner has the solution been admired than the arrangement which brings it about will call for attention. The neatness of the mates alone would show that the problem is not the result of mere blundering experiment, for the careful way in which each piece has been made to take part in the different phases of the solution proves that the position is the outcome of thought and contrivance, and is not, like Beauty of Solution, the effect of inspiration The manner in which the powers of the pieces are utilized to illustrate the "idea" is known as the "*Construction,*" and it is in this part of the art that its scientific character is manifested. Under this head there are several other features involved, the principal being "*Economy of force,*" a semi-scientific phrase meaning the economical employment of the pieces used in the structure of the problem.

There is yet another important element which cannot have been overlooked by our readers, and that is the "*Difficulty of Solution.*" This term defines itself, but the cause and importance of difficulty will be more fully considered hereafter. In the particular problem now before us, however, the difficulty is attributable to two causes: the beauty of its solution, and the manner or style of its construction. In the first place, the key move—the queen

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unexpectedly leaving her strong position for one so odd and apparently weak—is one of the best points of the problem, and the general gossamery nature of the mates helps to keep the solver, though perhaps momentarily, off the scent; for when the squares immediately surrounding the Black king are attacked by slender means, the mind's eye is liable to be confused or deceived, and the difficulty is thus increased.

Among the crowd of thoughts which flash through an experienced solver's mind in the study of a problem, there are many that are linked to the three principal features just cursorily noticed, and these will be treated fully in their proper places; but in order to bring these more to the front, let us go back a little and examine the problem and its solution more in detail.

Assuming ignorance of the solution, it appears at the outset indeed strange that White, with such a marked superiority of strength, should find any obstacle in readily mastering the situation. The Black king has only one square available out of the eight surrounding him—these eight squares, together with the one he occupies, are termed the "*King's field*,"—and even within the limit of two moves asked by the stipulation, a tyro would feel confident of being able to settle the question without trouble. Perhaps, with this idea, 1. Q—B2, Q—Kt3 (ch), K—Kt sq, or B—K5 would be attempted, only to find that the author in constructing the problem had armed Black with defences to meet these assaults: these defences respectively being 1. . . R P moves, K—B7, K—Q5, or B—Kt 7. The more numerous and alluring these false avenues of attack are, the more difficult and better the problem. They are known as "*Tries*," and it is the policy of a composer to invite the solver into them, and if the defences which frustrate them

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are ingenious, the more meritorious will be the composer's work.

We must now take it the secret of the position is ours. Let us analyse it. We have played the Queen to R5. This, the first move of the problem, is the "*Key-move.*" Why does she go to this perilous and confined position? It threatens no apparent disaster. The answer is simply that we have to provide firstly, for the Black king playing to Q5 and the pawn to B7; secondly, to meet the defence of 1. . . ., B—Kt7; and thirdly, to have in hand a reply for the advance of the rook's pawn. White's forces are now distributed to the best possible advantage, and ready for any move Black may be pleased to make.

Before considering Black's rejoinder, it will be as interesting as curious to note that, were it not that the Laws of the Game make it compulsory that each party should move alternately, White would be unable to effect mate had he to move again in immediate succession to his move of 1. Q—R5. This is a resource of which composers have not been slow to avail themselves. It has a double advantage. It breaks the continuity of the play, and so acts as a blind, and at the same time compels the solver to grasp the full bearing of the play before he sees his way through the entanglements to the solution.

Numerous two-move problems are constructed on this principle of making a key-move which does not itself threaten immediate mate, yet places White in a waiting position, on guard to strike the fatal blow at any turn the opponent may make. These problems are called "*Block*" problems, and form perhaps the most mechanical class of chess composition. In longer problems, where the block occurs on the first, and sometimes second or third moves, the bewilderment caused by this block device is naturally increased.

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Black, in answer to 1. Q—R5, not being pressed to defend any vulnerable point which is directly attacked, has to choose a reply which, if not of an offensive nature, will at least preserve his stronghold. The problem being sound, this cannot be done, as against every move at Black's disposal White is well prepared; for instance, it would seem the sting of any attack there might be, would be taken away by 1. . . ., P × Q; but not so, as the White queen can well be spared to allure the Black pawn from its original stand guarding Black's Q B4, so that the bishop may have the opportunity of avenging the loss of the queen by giving mate from that square. This mate it should be observed is "*clean*," that is, each square adjacent to the Black king is either commanded by a single attack of White, or blocked by one of his own men. The beauty of such a mate will easily be appreciated by comparing it with the mate given in reply to Black's defence of 1. . . ., K—Q5, namely, 2. Q—B3. The contrast is so great that one cannot hesitate in scouting the opinion which at one time obtained, that so long as a mate was given, its character was immaterial; for who can be insensible to the superiority of one over the other? As another instance of a "clean" mate, we call attention to the reply to Black's move of 1. K—B7.

The other defences of Black have nothing requiring special comment, but it may be here generally remarked, that so long as these defences spring naturally from the position, they are considered praiseworthy, and form what is called the true "*variety*" or "*variations*" of the problem.

In going through the solution, the student will have noticed that with the exception of the White QKt's pawn, each piece has *primâ facie* a definite purpose, which leads us to a rule of composition, that every piece and every pawn in a problem must have some office to fill to justify its

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presence. The object of the White Q Kt P may not be too clear, and we refer to this now in order that we may explain what is regarded as the two-move composer's bugbear—the "*dual.*" So far as the actual solving of the problem is concerned, this pawn is useless; but we must take a step in another direction and see its passive effect. It is really placed on the board to prevent Black from being able to play 1. . . ., P—Kt4. Were that move available, White would be free to mate either by Q × R P or B—B5, on its being made, and the fact of White having the choice would constitute a "dual."

Again, at first sight it would seem that White king's bishop might stand on Q Kt5, dispensing with the White pawn, where it would exercise the same influence on that square as it now does on Q B4, and at the same time stop the onward march of the pawn. This is an interesting point for explanation. The bishop's occupancy of Q B 4 is necessary to prevent White from playing 1. B–K B4 (ch), and mating next move by Q—B4, when the king moves to Q4, which would "*cook*" it—a technical expression meaning that a problem is solvable either in a less number of moves, or in a way not intended by the composer. The word "cook" is frequently used when a problem is unintentionally unsolvable in the stipulated number of moves, but it will not be used in this sense in the following chapters.

The reader may now, being versed in these principal technicalities, feel confident that in turning his future attention to their more detailed significance, the information just acquired will contribute much to aid him in his quest for further knowledge.

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## CHAPTER V.

### *BEAUTY OR MERIT OF SOLUTION.*

BEAUTY of Solution cannot easily be described, since in a very great measure it is dependent upon the manner in which the position is put together,—that is to say, it is influenced by constructive expediencies and exigencies; and further, being a quality which is better felt than demonstrated, is never appreciated in the same degree by all persons.

Beauty is the greatest charm of a problem, and is really its life and soul. Without it, problem composing would have no attractions and would never have existed; in which case many beautiful strategic discoveries would doubtless have been unknown to the Chess World. Therefore, for a problem to win admiration some amount of interesting or beautiful play must be shown in its solution. But, in dealing with this subject fully, as it is now proposed to do, not only will what is beautiful be considered, but also what is mediocre, and even points which offend the keen artistic sense will call for attention.

Beauty of Solution is also known as Beauty of Idea. Properly speaking, these terms are synonymous, for in a perfect problem every point of the solution forms a feature of more or less importance in the composer's design.

In two-movers beauty is often somewhat stunted, as it is obvious there is within such limits insufficient scope for representations of profound strategy. All fine strokes of play require three moves at least for their proper problematic interpretation. This being so, we must expect to find beauty in a two-mover:

firstly, in the subtlety or unexpectedness of the key-move;

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secondly, in the ingenuity of the defences; and,
thirdly, in the adroitness with which these defences are utilized in the mate.

### KEY-MOVES.

We will first consider the key-move. The importance of a fine key-move cannot be over-estimated; for the higher the quality of the problem in this respect, the more it is akin to another quality, namely, "difficulty," because the moves of a problem, to be beautiful, should be those which appear most unlikely to effect mate, and are consequently difficult of discovery. The advantage of an unexpected key-move seems to have been felt even by the earliest composers; but the merit of their work pretty well ceased with the brilliant opening, the mate being commonplace, and sacrifice being invariably their favourite method.

The value of a key-move does not always rest with the move itself, but depends upon the reasons which require it. What may seem commonplace upon a vacant board may prove a master-stroke in a problem. On the other hand, a showy key-move is not always good, because it may, although appearing brilliant, be directly defensive as well as offensive. It is therefore the association of the key with the problem's idea that really decides its worth. Many problems, the key-moves of which at first appear clever, afterwards, upon slight examination of the causes which necessitate them, prove indifferent. Moves of this kind beginners are apt to introduce into their work, and though there is nothing down-right wrong with them, it is wiser to avoid them. The aim should be directed to something which is less assertive in its nature, but equally effective. Experience will best show to what extent deviations from orthodox paths may be warranted and be compensated for by other excellences.

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For a key-move to be of the highest excellence it should, by making concessions to the defence, not only appear to be opposed to the ordinary policy of the game, which is to grant no advantage, but should have a pointed significance, and a natural alliance with the after play of the problem, and thus exercise an influence if possible in every variation. A key which, whilst being subtle, makes its effect felt in all variations, is one which must be commended; for when the unravelling of all the intricacies of the solution is dependent upon the opening move, it is clear that beauty and difficulty are mutually increased by the great change created.

A key-move may therefore be reckoned as fine which offers to Black resources additional to those available in the initial position, either by giving more liberty to the Black king: by permitting a Black piece to administer a check: or by releasing some pinned or imprisoned soldier. Conversely, a key-move is also good when it obstructs the play of White's men, is a proffered sacrifice, or where the piece is made to occupy a position where it can apparently be only passive. All moves which lead one to suppose they are rash or purposeless, and those which do not too readily betray their strategic meaning, are in accord with the artistic spirit of the problem art.

*Object of Key-move.*—We next have to ascertain what is the motive of the key-move. That its paramount object is to help to effect the mates is of course obvious, but problematically another question arises; *viz.* Does it threaten or provide? In satisfying ourselves upon this point we have to look at the strategical intent of key-moves; and in doing so, it is convenient to divide them into two classes: those directly attacking, the "Threat"; and those making provision for eventualities, the "Block."

*Key-move as a Threat.*—A key-move carrying with it a

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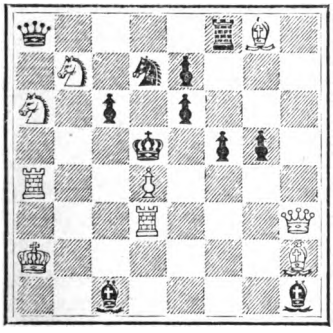
direct threat is a means adopted by composers for bringing out some idea or ideas to be revealed in the moves made in parrying the straight thrust. Usually the idea illustrated requires that the key-move shall threaten a commonplace mate, the defences thwarting this leaving open other lines of attack; but of course the design of a problem is only perfect when the key-move is clearly linked to the after play. Our meaning will be better conveyed to the mind of the student by the aid of the following specimens of splendid key-moves of the threat style, which are explained in the solution given below the diagrams.

By HERMAN JONSSON.



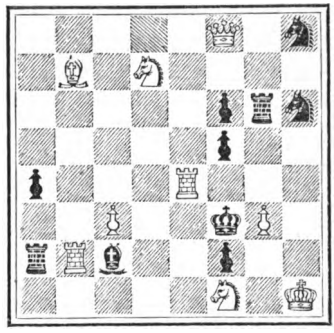
White to play, and mate in two moves.

Key-move:

1. B—Kt8 ! threatening—
2. Q × B mate.

| *Black.* | *White.* |
|---|---|
| 1. B—K5. | 2. Kt—B7(mate.) |
| 1. K—K5. | 2. P—Q5 ,, |
| 1. Kt—B3. | 2. Q × P ,, |
| 1. Kt—K4 or B4. | 2. P × Kt ,, |
| 1. P—B5. | 2. Q × P ,, |

By CONRAD ERLIN.



White to play, and mate in two moves.

Key-move:

1. B—R6 ! threatening—
2. R—B4 mate.

| *Black.* | *White.* |
|---|---|
| 1. K × R. | 2. Q—QR8(mate.) |
| 1. P × R. | 2. Kt—K5 ,, |
| 1. R × P. | 2. Kt—Q2 ,, |
| 1. B × R. | 2. B—K2 ,, |
| 1. R—Kt5. | 2. R—K3 ,, |

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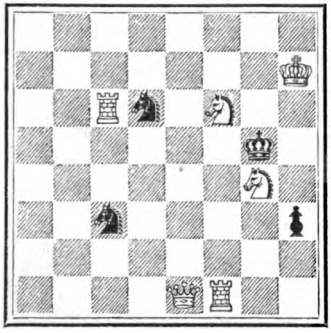
As a good example of the peculiar beauty in a threat key-move which gives the Black king great freedom, the following is worthy of study.

By S. Loyd.



White to play, and mate in two moves.

Key-move:
1. Kt—B2 ! threatening—
2. Kt × P (mate), etc., etc.

A key-move sometimes threatens two or more methods of mating; but this is not to be commended, as so strong a line of attack is antagonistic to the rule which requires the moves of the solution to be those which appear to be the least likely to fulfil the stipulations of the problem. In skilful hands good results may be produced by this means, but generally it is curious manipulation, rather than beautiful play, which is sought to be illustrated in this way.

*Key-move as a Block.*—In block problems there are more opportunities for the introduction of beautiful key-moves; for as they do not threaten a distinct mate, but simply complete the arrangement by which White lies in ambush, as it were, for Black, the move may have the appearance of hindering White, or even of assisting Black. A block key-move is especially suited to a problem of this description when it completely changes the aspect of the position; and the fact that the problem is of a block character should always be as far as possible concealed from the solver. This is naturally difficult of achievement, because where it is seen that White is fully prepared for anything that Black

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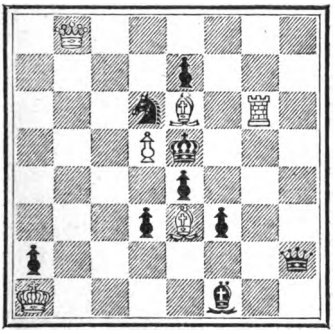
may do, with the exception of perhaps one defence, the task of solving is really half accomplished. It can be understood that the beauty of the key-move must be superficial when it only makes provision for the unprovided defence; and where that is so, the solver is denied the pleasure which would otherwise be his, were the key-move one that transformed the seeming nature of the composer's idea to something not indicated by the setting. Of course there are very many exceptions of marked excellence, but it may be taken that the beauty in such cases would be greater if the key-move conformed to this problematic axiom.

*Pure Waiting Moves.*—The key-move to a block position may be one simply throwing the onus of disturbing the existing arrangement upon Black. Such a move is a pure

By PH. KLETT.



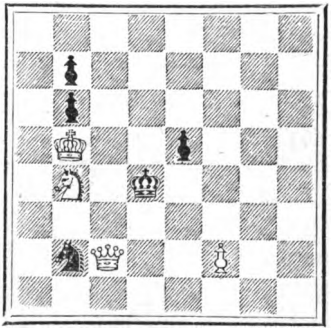
White to play, and mate in two moves.

Key-move:
1. R—Kt3!

| *Black.* | *White.* |
|---|---|
| 1. K—B3. | 2. B—Q4 (mate.) |

Other variations obvious.

By J. BERGER.



White to play, and mate in two moves.

Key-move:
1. Q—B8.

| *Black.* | *White.* |
|---|---|
| 1. K—K5. | 2. Q—Kt4 (mate). |
| 1. P—K5. | 2. Q—KR8 ,, |

Etc.

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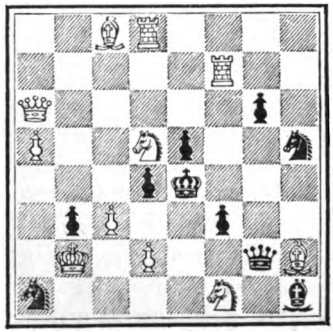
waiting move, and forms part of what may be called "time" strategy. The position would equally admit of the conditions: "Black to play, and White to mate in one move." These pure waiting key-moves however are seldom very fine, and often indicate barrenness of idea. As examples of fine key-moves of this description, those on page 31 may be cited.

It will be noticed in these positions that the beauty lies in the peculiar reasons which necessitate that one only of the many moves at White's command will answer the requirements; the actual keys are piquant for the short action of a two-move problem.

*Semi-waiting Moves.*—Very similar in type are semi-waiting moves, which quietly provide for one defence that otherwise would serve Black as a loophole. The position being already set to meet every reply but one, the artistic merit of the key-move attaches to that defence alone, and therefore cannot be so rich in effect as one which is necessary to every variation. To show the excellence which can be attained by this kind of key-move the following is quoted.

By T. TAVERNER.



White to play, and mate in two moves.

Key-move:
1. R—KR7!

| *Black.* | *White.* |
|---|---|
| 1. Kt—Kt6. | 2. R—R4 (mate.) |
| 1. Kt elsewhere. | 2. Kt—B6 ,, |

Other variations obvious.

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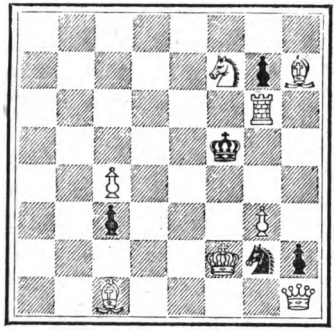
A key-move is even superior which, whilst artistically providing for the contingency of an intractable defence, brings out another of equal beauty, as shown in the next diagram. If Black's QB pawn would only keep still matters would be easy enough, but it will go on !

By G. HEATHCOTE.



White to play, and mate in two moves.

Key-move :

1. B—Kt2 !

| *Black.* | *White.* |
|---|---|
| 1. P—B7. | 2. Kt—Q6 (mate.) |
| 1. P × B. | 2. Q—QKt sq. ,, |

Other variations obvious.

*Ideal Key-moves.*—We have now led up to what is probably the acme of perfection in a key-move ; namely, one that carries its effect into many defences of Black. When these defences are numerous, the probability is that the solver is at first bewildered, and the pleasure is correspondingly greater in fitting the proper key. Moves of this description may not always be specially brilliant, but they can be invested with sterling merit, thus rendering them all the more consonant with the play which follows. The key-move of the problem in the Chapter on Definitions is one suited for quotation here as approaching this ideal. In the undisturbed position there is only the possibility of mating on certain moves of the Black bishop, and the position hardly betrays any indication that it has been made in a



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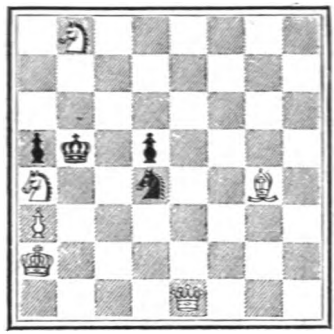
block mould. The following little two-mover will also show a splendid first move of the class now under consideration. Inasmuch, however, as the nature of an idea to a great extent governs its presentment, it is not always a composer's good fortune to strike a vein which is susceptible of such an excellent opening move as is illustrated in this problem.

By K. Makovsky.



White to play, and mate in two moves.

Key-move :
1. Q—R4 !
and
bishop mates according to Black's play.

The key-moves, both threat and block, that have hitherto received attention, are those which do not curtail Black's resources, but, on the contrary, in many cases afford him an increased number of defences ; and where there is an immediate aggressive course which promises to equally answer the requirements of the problem, the merit of the actual move is undeniably increased. And it must not pass without special emphasis that all strategy which at the outset concedes additional freedom to the Black king, must have a higher value. This is particularly the case when the moving piece takes away command from the squares around the king, and thereby gives him more liberty. Reason easily explains why such manœuvres are of peculiar excellence. With the object in view of cramping the movements of the opponent's king, which is absolutely necessary in order to give mate, to open the gates of

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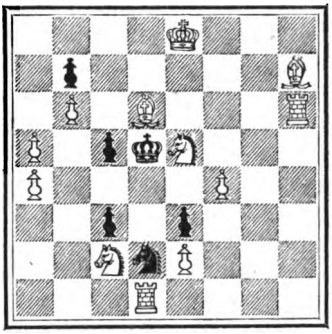
escape seems futile. It appears like loosening the chains which bind the captive, in order to make him more secure. The next position is, we believe, the first composed specimen of this strategy giving the Black king increased liberty in a block problem in such a marked degree, and where he enjoys no freedom in the initial position.

By Rev. A. C. PEARSON.



White to play, and mate in two moves.

Key-move :
1. Kt—Kt6,
and
Mates according to Black's play.

*Unsatisfactory Key-moves.*—Having considered ideal first moves, we pass to key-moves which are palpably bad, and to those which, though, offending some artistic canon, have counterbalancing merits which in a measure atone for the breach.

Before treating these individually, it should be stated that as all moves are detrimental which are in any degree restrictive, aggressive, or defensive, the problem must have special features in the after-play to compensate for their presence. Often a composer's idea is one which necessitates a key-move of doubtful value, and when this is the case, it is always a question whether the problem has sufficient merit to carry the weak opening of its solution.

*Captures.*—Initial captures are bad, as generally pointing to slovenliness or inappropriateness of the key-move, and, like restrictive moves, are seldom tolerated by good composers, as they must necessarily reduce Black's power. It may readily occur to one, that even the capture of a pawn may

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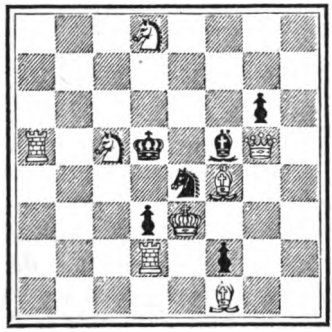
appear futile, by reason of the move seemingly strengthening Black's position, as in the case of giving the Black king, or some of his supporters, more scope for action, or, the moving piece may offer itself in sacrifice with no apparent gain. The capture, even in such a case, would be objectionable, as may be seen by the simple comparison with the same move divested of the feature of the capture. The degree of demerit depends upon the active and passive powers of the pawn; for instance, if the pawn occupied the position of sentry, or threatened offensive measures, its capture would be a serious blemish, but where a pawn exercises no immediate influence upon the position, its capture may be pardonable when no means are available for dispensing with its presence. The capture of an adverse piece is clearly too barbarous to be entertained as a move having the slightest claim to artistic merit.

By J. PAUL TAYLOR.



White to play, and mate in two moves.

Key-move:

1. K × P.

| *Black.* | *White.* |
|---|---|
| 1. Kt × Kt dbl. ch. | 2. K—K3 (mate.) |
| 1. Kt × R dis. ch. | 2. Kt—K4 ,, |

etc.

Some years ago this problem was published, the idea of which is impossible of being carried out without an initial capture; and it must be understood that in giving our readers a peep at the problem, we present it only as a curiosity. It is not a modern problem, but one composed expressly to illustrate the practicability of what had been thought imprac-

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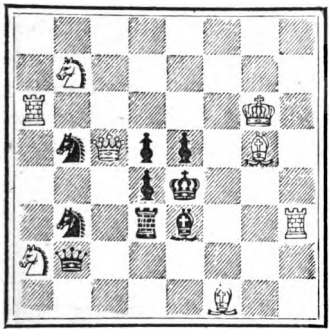
ticable, that is, allowing Black to administer a double check (which does not exist on the face of the position), and then, at one stroke, to get out of the enemy's cross fire and inflict mate.

*Checks.*—Checking key-moves might be summarily dealt with were it not that some composers think that if such a key-move is brilliant, and brings about a fair number of variations, it is passable. There are problems extant, the solutions of which commence with checks and captures, as

By G. E. CARPENTER.



White to play, and mate in two moves.

Key-move :

1. Q × P (Q4)ch !

| *Black.* | *White.* | |
|---|---|---|
| 1. K × Q. | 2. R – QR4 | (mate). |
| 1. Q × Q. | 2. B – Kt2 | ,, |
| 1. Kt (Kt6) × Q. | 2. Kt – B5 | ,, |
| 1. Kt (Kt4) × Q. | 2. Kt – Q6 | ,, |
| 1. P × Q. | 2. R – K6 | ,, |
| 1. B × Q. | 2. B × R | ,, |
| 1. R × Q. | 2. R × B | ,, |

well as with simple checks, in which the after-play is cleverly varied, and they are fairly difficult; but as against this, one must ask, how much more beautiful would the problem be in the absence of such a forceful feature as the check. Black is compelled to select his defence out of the limited number of moves left at his disposal by the brutal nature of the attack. The superiority of a quiet move over a checking one must be admitted. A checking move is clearly an attacking one, demanding by its cry of alarm immediate attention

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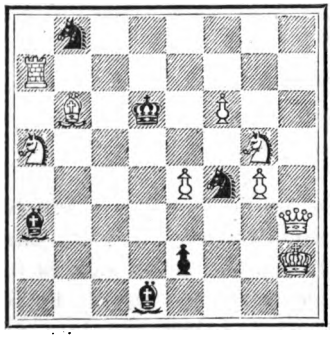
on the part of Black, and as such is inferior to one giving the defence *carte blanche* in the choice of a reply. A specimen is given on page 37, which is perhaps the finest extant of its class, and may on that account prove interesting; however good the problem may be, no doubt can exist that its merits would be increased if the key-move were not so assertive.

*Pieces removed from Adverse Attack.*—On the same principle, the removal of a piece which is already *en prise* to a place of safety cannot in the ordinary way be recognised as artistic. Moves of this description are generally less objectionable than captures and restrictive moves; but they are not to be recommended, for unless handled with skill, they militate against the problem as a whole. The problem following shows why this is so. It will suggest itself to the mind of both novice and expert, that the moving of the queen is necessary for effecting the desired mate, and for this reason is bad.



White to play, and mate in two moves.

Key-move :
1. Q—K3 threatening—
2. Q × Kt (mate).

| *Black.* | *White.* |
|---|---|
| 1. Kt—Q2. | 2. B—B7 (mate). |
| 1. Kt—B3. | 2. Kt—B4 ,, |
| 1. Kt—K3. | 2. Kt—B7 ,, |
| 1. Kt—Q4. | 2. P—K5 ,, |
| 1. Kt (B5)—elsewhere. | 2. Q—Q4 ,, |
| 1. B—Kt7 or B8. | 2. Q—B5. ,, |

*Promotions.*—Pawn promotions have been resorted to for giving piquancy to an idea, and though it may seem eccen-

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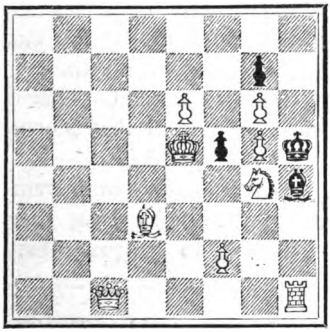
tric to call for a knight, bishop, or rook in exchange for a pawn on the eighth square, there really is no virtue in a first move which obtains more material to accomplish the solution than is visible on the diagram. Apart from this objection, the well of promotion has been pumped dry, and as other praiseworthy key-moves are very nearly inexhaustible, there is no need for a problem's idea to be subservient to the trick of promoting a pawn.

*Castling.*—Castling, either as a key-move or in the after-play, must be condemned. There is no scope for originality in adopting this device, as many composers in their lighter moods have got out of the idea all that is to be obtained from it. Moreover, the decisive argument against its introduction is that the solver, treating the position as being one brought about by the Laws of the Game, cannot know whether either side has forfeited its right to castle, and unless the stipulations of the problem convey definite information, the solver must not assume anything.

*Taking Pawn en passant.*—The last class of objectionable

By PH. KLETT.



White to play, and mate in two moves.

Key-move :

1. P × P *en passant.**

| *Black.* | *White.* |
|---|---|
| 1. Kt × K. | 2. B—K2 (mate). |
| 1. P × P ch. | 2. Kt × P ,, |

* It is easily demonstrable that Black's last move (taking the position as one arrived at by actual—though perhaps irrational—play) was P from KB2 to B4. First of all, the Black king could not have moved from KR3, as that square is attacked by White pawn and knight,

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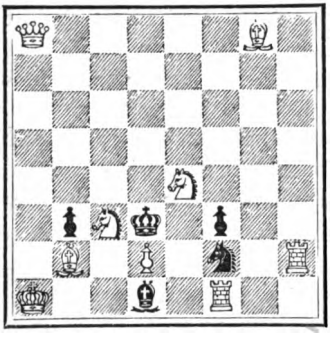
key-moves is 1. P × P *en passant.* We must be as severe upon this as we have been with regard to castling; at the least it is imperative that it shall be demonstrable from the position that Black's last move was one which would render P × P *en passant* legitimate. The position on page 39 is probably the best of this class, and we reproduce it as a problem of historical value, but the observations made with reference to simple captures of course apply with equal force to this composition.

*Compensating Features to Restrictive Key-moves.*—There are some key-moves which, whilst violating one or more of the above rules, have some redeeming features in themselves, and constitute in a way a compromise between good and bad qualities.

By E. N. Frankenstein.



White to play, and mate in two moves.

Key-move :

1. Kt—Q5.

Depriving Black king of his Q5th square, but giving in exchange three others.

A move depriving the Black king of an available square may in a measure be atoned for by the fact that freedom elsewhere is thereby accorded. This is evidenced in the accompanying problem.

Again, White in preventing the Black king from playing to a square may

which pieces could not have given check simultaneously. The king has no other square whence it could have moved. The knight's pawn need not be dealt with. The bishop could not have played last time, as

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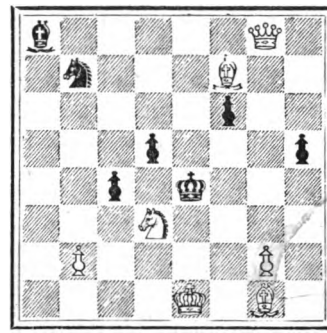
ingeniously risk the loss of a valuable piece, as in the next diagram.

The White queen, though cutting off the adverse monarch from his KB4, offers herself in sacrifice to the KB pawn, to induce this obstructionist to lose its power of interposing at KB4. The fact that in the initial position there is a mate in hand when 1 . . . , K—B4 by 2Q—Kt6, modifies a little the bad feature of the move 1. Q—Kt5. The presence of this imaginary mate may increase the difficulty, for it might be assumed by the solver that this mate was designed by the composer.



White to play, and mate in two moves.

Key-move :
1. Q to Kt5.

Further, White may, by taking liberty from the Black king, give one of his pieces the option of giving a check, a feature in itself which always causes pleasure if the check is not met by a capture on White's part.

A "pinning" move may have some compensating features

---

two of its commanded squares are occupied, and from the third (K Kt6) it is clear the bishop did not move, as the White king would have been in check. Nor could the bishop's pawn have come from B3, for the same reason that the bishop did not come from Kt6; and it is equally certain it could not have reached its present position by the capture of a White piece on that square. The only move, therefore, is P from KB2 to KB4, which renders White's key-move, 1. P × P *en passant*, legitimate.

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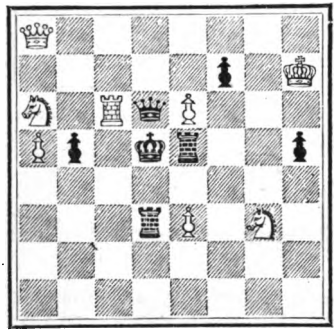
It may give additional freedom to the king, open a road for Black to give an apparently powerful check, or it may be a sacrificial move. Much depends upon the nature of the "pin," whether the pinned piece has been wholly deprived of movement or not. For instance, in the following problem, after the key-move the Black queen is confined to two squares, but on the other hand the king is offered the acceptance of the White rook.

By J. PILNACEK.



White to play, and mate in two moves.

Key-move:

1. Q—Q8, threatening—
2. Q × Q (mate).

| *Black.* | *White.* |
|---|---|
| 1. K × R | 2. Q—QR8(mate). |
| 1. Q × Q. | 2. Kt—Kt4 ,, |
| 1. K × P. | 2. Kt—B7 ,, |
| 1. R (K4) × P (K3). | 2. R—B5 ,, |

The increase of regal liberty is specially marked in the next problem, where it is necessary by the key-move to pin a bishop and deprive it entirely of active service. The pin in this problem is certainly not so artistic as in the preceding one, as it has not the agreeable feature of sacrifice.

The mitigating feature in a pinning move, of giving Black the additional power to check, may be seen in the

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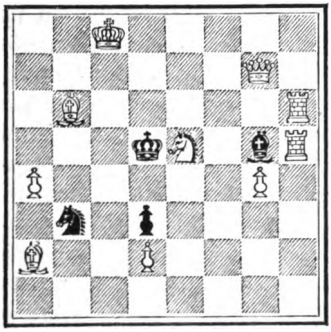
By H. J. C. ANDREWS.



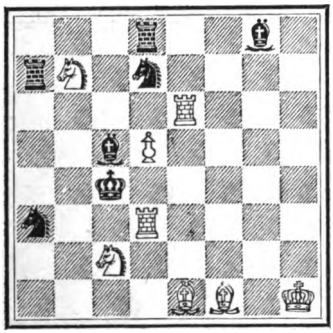
White to play, and mate in two moves.

Key-move :

1. Kt to Kt6.

Pinning the Black bishop, but giving Black's king four additional free squares.

following position. There are no very striking points in this problem to raise it high in the standard of excellence.



White to play, and mate in two moves.

Key-move :

1. R—QB6, pinning the Black bishop and threatening—

2. Kt—Q6 (mate),

but permitting :

| *Black.* | *White.* |
|---|---|
| 1. B × P (ch). | 2. R—KB3 (mate), |

etc., etc.

To stop the march of a pawn is in bad taste, though a move which pins it diagonally so that the pinning piece is liable to be taken by the pawn, is really an interesting

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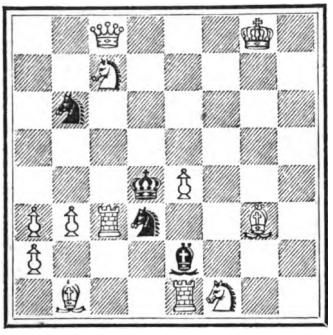
feature; but this remark is made subject to the positional power of the pawn in its threatened onward step not being of an offensive nature, such as a menaced check.

By A. F. MACKENZIE.

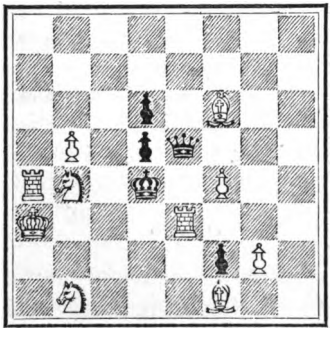


White to play, and mate in two moves.

Key-move: 1. Q—R3.

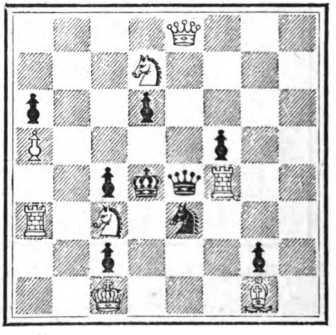
Removing a piece from Black's attack may, for reasons pertinent to the particular problem, be permissible. The annexed problem is a case in point. The fact that the author's solution requires the removal of the Queen to R3, notwithstanding it is attacked whilst it stands on QB8 by the Black knight, is not radically bad; since on the face of the position the knight

By J. PAUL TAYLOR.



White to play, and mate in two moves.

Key-move: 1. B—Q8.



White to play, and mate in two moves.

Key-move: 1. R—B2.

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cannot well move, as it is doing guard duty by holding the White queen's rook off QB4.

In the next illustrations, taking the bishop and rook respectively from the attack of the Black queen is rendered even commendable. So sharply is the idea brought out, that the fact of these pieces being *en prise* should be disregarded, and only the merit of the actual move considered.

### The Defence.

Having dealt fully with key-moves, it is now necessary to advance a step in order to see what constitutes excellence in the middle of the solution, and excellence here will of course embrace the artistic value or influence of the replies of Black.

It has been remarked that a key-move may possibly have beauty of its own which does not extend beyond it; but this can hardly be the case with the defences of Black. The full extent of their ingenuity must of necessity remain latent until the mating-moves are discovered, and for this reason: cleverness in Black's moves not only means the avoidance in a subtle or brilliant manner of an apparent danger, but there is inseparably linked with that, the necessity entailed upon White by such moves of providing a still more subtle or ingenious move to mate. This being so, it will be more convenient, subject to a few exclusive remarks upon each topic, to treat of the defences and mates together, as they do not admit of that separate consideration which has been given to key-moves.

It will be apparent that if in a two-mover White has but little scope for subtle and brilliant play, there is distinctly less opportunity for Black, as all his tactics must be confined to such replies as can be discovered within the narrow limits of a single move. It however frequently happens that the

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idea of a problem necessitates defences which have a most charming effect, but more often these are of a demonstrative rather than of an insidious nature.

A defence within the ordinary acceptation would imply a resistance to an assault, and this is precisely the case in a threat problem; but in the block *genus* this meaning is hardly applicable, for Black is forced to disturb a safe position to his own discomfiture. Nevertheless, strictly this is a defence, since although compelled to move, even if doing so involves weakening his own position, it is encumbent upon him to select those moves which seem best in his interests, whether by way of counter-attack or of paralysing the contingent of White's forces from which danger is imminent. It is these special defences, whether occurring in threat or block problems, which help to advance a position from the commonplace features of a game to the strategic richness of a problem. But whilst, in order to attain highest art, key-moves must be as unaggressive as is practicable, the greater the strength of the defence the finer will it be; and necessarily the move which crushes such a defence must be even more ingenious and masterful. These remarks have a general application to both the threat and block classes of problems; for it is a particularly good feature to release a captive piece and enable it in some way to make what may appear to be an overwhelming onslaught. This point cannot perhaps be better shown than in the second problem on page 44. There it will be seen that White, by liberating the Black queen, allows her to make a move having the appearance of annihilating the attack, namely 1 . . ., Q × R ch.! At first this seems so decisive that it may well be imagined surprise would be felt that with this weapon in Black's hands mate should be hanging over his head by a single thread. It will now be realized that we cannot judge the artistic effect

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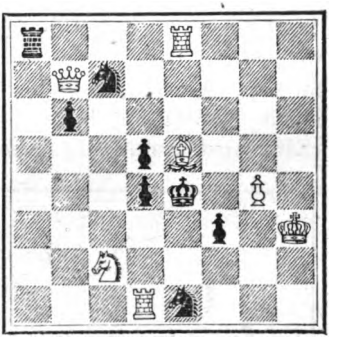
of this resistance until the mating move is also properly appreciated. Severed from the subsequent play of White, the move is without problematic meaning; but it is now seen how the move (2. Kt—Q3 mate) not only shields the White king from the check of the Black queen, but simultaneously opens fire upon the Black king from the rook, and at the same time prevents escape by the hitherto free square (Black's QB4); whilst the Black queen has, by occupying K6, stopped egress in this direction. The mate is now accomplished, and Black is "hoist on his own petard," for the course which appeared to serve him so well has served his antagonist better.

Another interesting instance, where a strong reply of Black is ineffectual by reason of its opening an unexpected *coup de grace*, will be found in the position here shown.

By H. and E. BETTMANN.



White to play, and mate in two moves.

Key-move:
1. Q—R6 threatening—
2. R × Kt (mate).

| *Black.* | *White.* |
|---|---|
| 1. Kt × Q. | 2. B—Kt8 (mate!) |

In the next problem defences of a different character are illustrated. The style of defence now alluded to, in which more crafty tactics are adopted, is very popular (especially in block problems), and it is capable of producing very beautiful results. There are four defences which cleverly avoid the threatened mate, all permitting other mates of interest.

Another piquant class of defence is furnished in moves of

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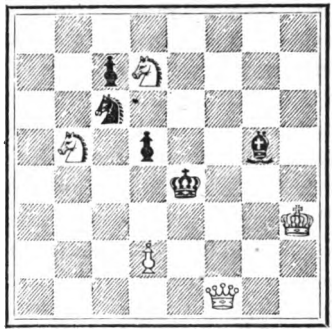
By C. PLANCK.

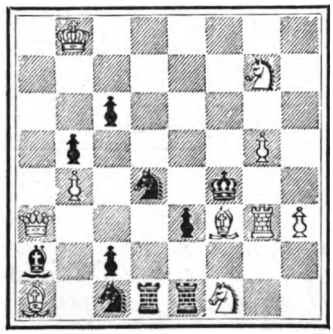


White to play, and mate in two moves.

Key-move :
1. K—Kt2—threatening—
2. Q—B3 (mate).

| *Black.* | *White.* |
|---|---|
| 1. B—B5. | 2. Q—QKt sq (mate). |
| 1. B—K6. | 2. P—Q3 ,, |
| 1. Kt—K4. | 2. Kt—B5 ,, |
| 1. Kt—Q5 | 2. Kt—B3 ,, |

Black, which are found in the mating positions to contribut to his own defeat by obstructing the action of his own forces. In a threat problem this trick seldom admits of much elaboration, but in the following problem thes characteristics are fairly shown.



White to play, and mate in two moves.

Key-move :
1. Q—R7,—threatening—
2. Q—QB7 (mate).

| *Black.* | *White.* |
|---|---|
| 1. Kt—K3 or Kt 6. | 2. Q—KB7 (mate). |
| 1. Kt—Q6. | 2. Q × Kt (mate). |
| 1. Kt(Q5)—K7. | 2. Q × P ,, |

Other variations.-

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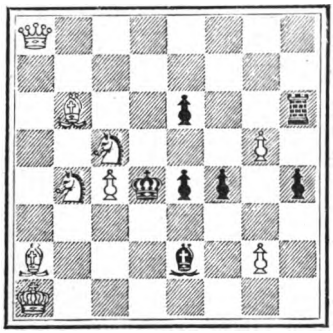
A tone of chivalry is imparted to a solution when the Black king joins actively in the fray. Such positions, however, require nice manipulation for producing effective mates; for often it is difficult to close all avenues of escape of a fighting or fleeing king. This is evidenced in the accompanying problem, where the play of the Black king is not without a particular charm.



White to play, and mate in two moves.

Key-move:
1. Q—R5 threatening—
2. Kt—R4(mate).

| *Black.* | *White.* |
|---|---|
| 1. K—B6. | 2. Kt × P (mate). |
| 1. K—K4. | 2. Kt—Kt7 ,, |
| 1. K—K6. | 2. Kt—Kt3 ,, |

Other variations.

The illustrations in this chapter having reference to defences have hitherto been taken from the threat class of problems, but the remarks made in dealing with these positions may also be applied to block problems, though of course in the latter the defences are somewhat less emphatic.

The prettiness of a defence in a block problem turns upon features peculiar to block strategy, for instead of fortifying a vulnerable point, Black endeavours to stave off an impending mate, which is inevitable upon his moving, and in doing this he involuntarily creates another weakness of which advantage has to be taken by White. The following problem



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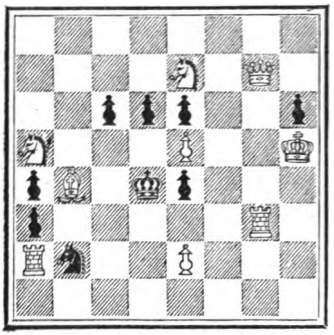
aptly illustrates this: After the key-move 1. Q—R8, Black on moving his Kt is liable to the mate of 2. R—Q2; the rook doing duty to watch this knight. The Kt however has two moves at command, which render the power of the rook abortive, Kt—Q6 and Kt—B5; but whilst either of these two moves defeats the intention of the White rook, they make it possible for White to mate by 2. P—K3 in the one case, and 2. Kt (R5) × P in the other. All the other mates of this problem interestingly show the peculiarities of defences which give additional effective play to White.

By J. Rayner.



White to play, and mate in two moves.

The analysis of a defence of this class will show its scheme to be the maintenance intact of Black's defensive position, supplemented, when obliged to move, by provision against the mate most obvious to him; but by obstructing his own forces, by becoming pinned, or by blocking a square in the king's field, the mate is only diverted, not prevented. The solutions of good problems may combine all these features in their variations, and when coupled with interesting and unexpected mates their effect is to produce a bewildering fascination in the mind of the solver.

We quote a couple of fine specimens of the block problem (see next page), where the replies of Black are lively features in the solution.

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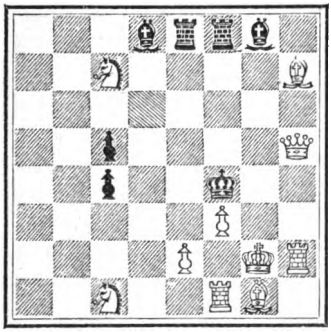
By T. TAVERNER.

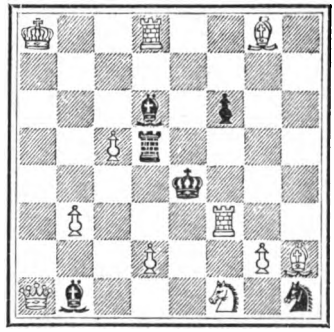


White to play, and mate in two moves.

Key-move : 1. R—R sq.

With several variations.

By W. GLEAVE.



White to play, and mate in two moves.

Key-move : 1. B—K5.

With several variations.

## MATING MOVES AND MATING POSITIONS.

Although defences may facilitate the mating move, they do not always help to shape the mating position. They may affect it, and the beauty is often measured by the extent to which the position is thereby influenced.

As far as possible, the mate in every variation should be at least "neat," for there can be no charm in a mate which presents ugly features, or even a cumbrous appearance. A mate to please the mental eye is one which requires an effort of the mind to fully grasp the situation, in order to carry conviction that the mate exists. Fine play will always evoke admiration; but when the climax is reached by a beautiful mate, we trace the master-hand of the author, and we feel he has entered into the very truth and spirit of his conception, and spared no pains in order to produce a perfect specimen of his art. The more slender

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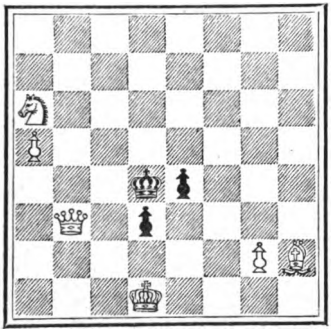
the means employed in the mate, the more beautiful the result; indeed, some may say the mates of a problem are *tableaux*, which largely depend upon the ingenious grouping of few pieces for their effectiveness.

"Clean" mates are most essential to a problem's excellence, and apart from actual elegance, are a fair indication that the chessmen have been used to good advantage. When the men engaged exercise their power from a distance, much grace is imparted to the mate, and such a final position is preferable to one in which the men are crowded round the Black king; and even though in other respects the merits of two such mates may be equal, a clean mate of the former type, besides being less obvious, reaches its highest point of artistic beauty if no pieces or pawns stand on the king's field. A mate of this description, called a "mirror" mate, is however seldom attainable in a two-mover; but this fact does not in any way diminish its value as an ideal. Further, and this is very desirable—all the White pieces remaining upon the board at the time of the mate should assist in the mate. Opportunity for comparison is given in the mates of the above problem, where they all are clean, the first being a "mirror" mate.



White to play, and mate in two moves.

Key-move: 1. Kt—B7.

| *Black.* | *White.* |
|---|---|
| 1. K—B4. | 2. Q—B3 (mate). |
| 1. K—K6. | 2. Q—Kt6 ,, |
| 1. P—K6. | 2. Q—Kt4 ,, |
| 1. P—Q7. | 2. Kt—K6 ,, |

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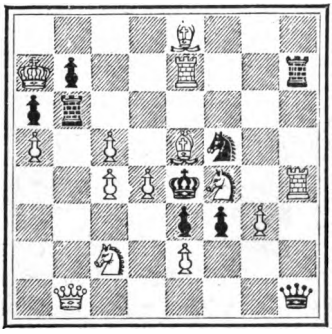
There are many other kinds of mates which are interesting, elegant, and surprising, though not conforming to the strict rule of purity. A mate by discovered check may conclude a problem in splendid style, as shown in the problem by H. and E. Bettmann, which appears at page 47, when 1 . . ., Kt × Q. Where the moving piece (discovering the mate) plays to some particular square, warding off a line of attack from Black, or disabling an interposing piece by pinning it, the finish is one which seldom fails to be entertaining. The annexed problem shows curious effects roduced by discovered mates.

By H. and E. BETTMANN.



White to play, and mate in two moves.

Key-move:
1. B—Kt6 and either Kts or B dis. mate, according to Black's play, excepting in the case of 1 . . ., KBP moves, which move is met by 2. Q × Q (mate).

Mates by double check are not usually pleasing, but the Black forces sometimes have such command of the position that a climax can only be reached by the strongest measures. A double check, as well as a simple discovered check, is frequently a useful means of replying to a check from Black. The first position on the next page is a good illustration of this, as it contains both simple discovered and double check mates.

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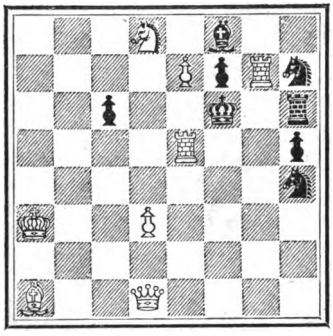
By T. TAVERNER.



White to play, and mate in two moves.

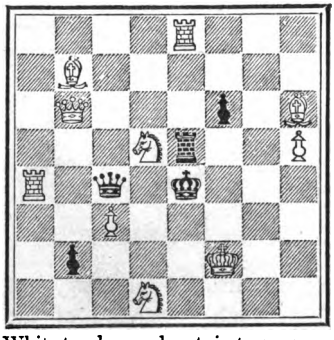
Key-move: 1. Q—QB sq.

| *Black.* | *White.* |
|---|---|
| 1. B × P (ch). | 2. R—QB 5 (mate). |
| 1. Kt—B4. | 2. R—K6 ,, |
| 1. K × R. | 2. R—KKt 5 ,, |

With other variations.

Interesting also are those mates where the mating piece would be liable to capture by Black's pieces were they not pinned. There are a variety of methods of effecting such mates, and when they take the form of a masked battery, they never fail to have an element of surprise in them. This is prettily, though simply, illustrated in K. Makovsky's problem on page 34, where the king moves, the bishop mates, unmasking the queen, and thus rendering the knight's attack powerless. As examples of more complex problems, whose chief features are of this nature, we

By H. BOARDMAN.



White to play, and mate in two moves.

Key-move: 1. Q—Kt5.

| *Black.* | *White.* |
|---|---|
| 1. K—Q6. | 2. Kt—Kt4 (mate). |
| 1. K—B4. | 2. Kt (Q5)—K3 ,, |

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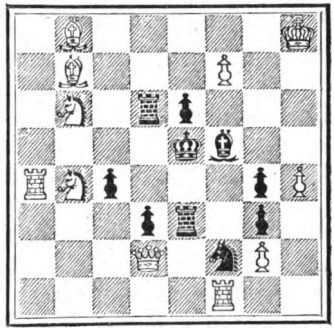
give the two positions by H. Boardman and J. C. J. Wainwright, on pages 54 and 55.

By J. C. J. WAIWNRIGHT.



White to play, and mate in two moves.

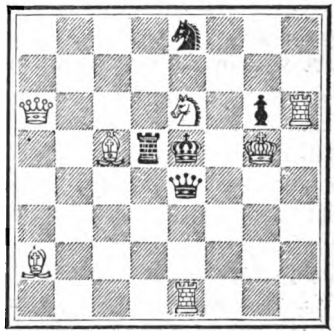
Key-move : 1. P—B8 (Queen's).

| *Black.* | *White.* |
|---|---|
| 1. K—B5. | 2. Kt × QP (mate).* |

* This position was composed and is now submitted expressly for the illustration of this very unique mate. There are other variations.

As a specimen of a problem where an adverse check becomes an additional charm to a pinning device because artistically met, the accompanying problem is given.

By C. A. GILBERG.



White to play, and mate in two moves.

Key-move : 1. Q—B sq.

| *Black.* | *White.* |
|---|---|
| 1. K × Kt (dis ch). | 2. Q—B5 ! (mate). |

With other variations.

It must generally be agreed that a beautiful mate is one that assists in baffling anticipation, and gives satisfaction by its elegance or piquancy. Problems are often composed solely to exhibit some fanciful mate or series of mates, — sometimes scientific, sometimes tricky or amusing, and

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sometimes, by their slender grace—the pink of beauty. A problem will invariably fall flat if there is not some impressive feature in the mate.

In two-move problems, however, strategy ought not to be sacrificed to smartness in the mates; for a problem designed merely to illustrate fantastic mates has frequently a baldness about it which is calculated to disappoint the solver's expectations. He may be temporarily entertained, but he will not obtain sterling gain by the study.

*The Threat compared with the Block.*—The question as to whether the threat or the block two-mover is the more beautiful is a difficult one. Certainly the latter kind is the more popular, but the other has merits of which the block is devoid. In the block everything is, if artistic, mechanical; whilst the threat has the decidedly attractive features of attack and defence, blow and counter-blow, in imitation of warlike manœuvres. On the other hand, the ideal block problem, if opening with a more subtle move, has not usually that vigorous chess argument met with in the threat problem. Yet in each class there are numerous and splendid productions, showing all that is beautiful, and the claim of superiority must remain to be settled in the further progress of the art.

*Duals.*—Duals materially affect the beauty of a problem. They are perhaps more of the nature of constructive blemishes, and will be referred to in their proper place under that head, but being faults they detract from the problem's merit. They of course vary in their degree of badness, but even in the mildest form their presence is distasteful. Where duals occur in the variations which bring out prominently the author's "happy thought," they obliterate the intended beauty of the problem and render it valueless. In fact, where there are optional mates in the principal lines of the play

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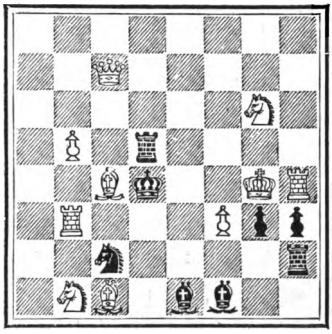
the problem has lost its beauty to such an extent that it is almost regarded as unsound. It often occurs that a fine conception has a dual or two which cannot be got rid of, and in such cases the merits of the other lines of play must be exceptionally fine for the problem to bear the burden of its defects. We quote a problem where the few duals sink into insignificance when compared with the splendid *tout ensemble.* Nevertheless, the duals are a little annoying, and

By H. and E. BETTMANN.



White to play, and mate in two moves.

Key-move: 1. Kt—R3.

| *Black.* | *White.* |
|---|---|
| 1. R—R4, Kt4 ch. or KB4. | 2. K×R (mate). |
| 1. R—K4. | 2. Q×R ,, |
| 1. R—QB4. | 2. Q—B4 ,, |
| 1. R×P. | 2. Kt×R ,, |
| 1. R—Kt7. | 2. K×RP ,, |
| 1. R—B7. | 2. K×KtP ,, |
| 1. R—K7. | 2. R—Q3 ,, |
| 1. R—Q7. | 2. B—Kt2 ,, |

With other variations.

Duals when 1 . . ., R—Q sq, or Q2. B—Kt7 or B—B7.

it is a pity their removal is not feasible. Duals are more, serious factors in block than in threat problems, as it is assumed in the latter class that on the threat being made Black should make an effort to prevent it coming into operation; but if, by disregarding its presence, Black places in White's hands a choice of mating moves, the flaw is not so censurable as in the case of a block problem, where Black is driven to yield, perhaps unwittingly, additional opportunities to his opponent.

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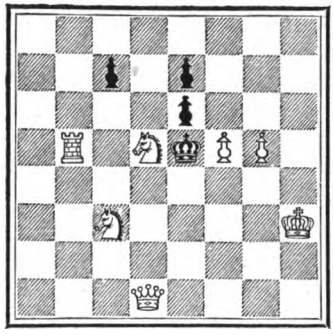
It is often at first perplexing to know why such and such a move for giving mate would not answer as well as that designed by the author. The clever devices used by a composer to avoid duals may excite the admiration of the solver, and must enhance the general beauty of the problem. Much skill has been shown by composers in this incidental feature of a problem, and sometimes to such an extent that it constitutes its principal "point." In the two

By HENRI RINCK.



White to play, and mate in two moves.

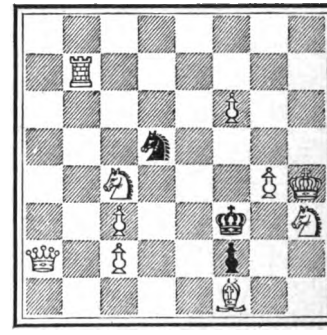
Key-move:

1. Q—Q2, threatening—
2. Q—B4 (mate).

| *Black.* | *White.* |
|---|---|
| 1. K—Q3 | 2. Kt—Kt4 (mate). |
| 1. K×P. | 2. Kt×KP ,, |
| 1. P×P. | 2. Kt ×BP ,, |

etc.

By T. B. ROWLAND and K. STAHL.*



White to play, and mate in two moves.

Key-move: 1. Q—R8.

| *Black.* | *White.* |
|---|---|
| 1. Kt—K2, B2 Kt3 or Kt5. | 2. R×Kt(mate). |
| 1. Kt×KBP. | 2. R—KB7 ,, |
| 1. Kt×QBP. | 2. R—Kt3 ,, |
| 1. Kt—B5. | 2. Kt—Kt5 ,, |
| 1. Kt—K6. | 2. Kt—Q2 ,, |

etc.

* The authorship of this problem is claimed by both these composers.

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positions quoted on the previous page, the beauty of solution is much increased by the expert and curious avoidance of alternative mates, which is certainly their distinctive trait.

*Cooks.*—While the remarks upon stopping duals hold good, it is clear that craftiness displayed in preventing cooks must form a commendable feature in a problem. The solver tries this avenue, this attack, or this or that dodge, only to find that all these have been worked into the composer's design, and assist to make the problem one of harmonious completeness. These points, which enhance the value of a solution, owe their existence to skill in construction, and will be treated of under that head.

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## CHAPTER VI.

### *CONSTRUCTION.*

In considering the construction of a problem, it is not so much the process by which the composer has built it up that comes under the notice of a critic or judge of problems, as the arrangement of the pieces, and their value and effectiveness in the finished presentment of the idea, or combination of ideas, which challenges the attacks of solvers. It is the problem's structure which, to use a paradox, conceals and gives expression to the idea of its author. The artistic merit of the problem depends to a considerable extent upon the manner in which the idea is posed. As with a jewel, much depends upon the nicety of the setting for showing off the idea to advantage. No matter how beautiful the chess-gem may be, it must lose lustre if the mounting be clumsy or inappropriate. To present the finest chess conception in an inelegant form detracts from its charms, whereas a skilful rendering may make it additionally attractive. The process

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of construction gives to the abstract idea its form and much of its comeliness, and supplies the scientific element in the completed work.

*Possibility of Position.*—The first and most essential construction test applied to a problem is, that the initial position must be one which can be arrived at by play that strictly conforms to the Laws of the Game. The quality of the play that must have brought about the position is not taken into account, except that it will be assumed no penalties have been exacted and no false move been passed.

*Naturalness.*—In the next place, the initial position should be as neat as possible, in order that it may present an inviting appearance. There should be no unnatural cramping in the position, nor interlaced pawns, and, what is even more distasteful, there should be no addition to the pieces with which an ordinary game commences, such as a plurality of queens, three or more rooks, bishops or knights of the same colour, or more than one bishop on the same coloured diagonal. Remarkable problems have been composed in which this objectionable extra force has been employed, but the composer who cannot find within the resources of one box of men sufficient force for the expression of his ideas will not do much to elevate or even promote the art. The argument that genius must not be restrained is idle. If genius applies itself to chess, it must conform to the laws of chess if the result is to be chess; and if the unlimited scope and infinite variety afforded by the different moves on 64 squares of 32 pieces, varying in their power, are inadequate for the inventions of genius, its efforts will result in devices which are not rational chess.

*Disparity of Forces.*—Closely allied to naturalness of position is preponderance of White's forces. But disparity of forces in a problem is not considered a blemish; for a

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problem does not affect to be the equivalent of an actual end game reached by even play on both sides. If in a given position White can win within a stipulated number of moves against the best play, in forces or in position Black must be inferior to White. It is possible for a problem to be constructed in which the positions are nearly balanced and the preponderance of force be with Black; but such a problem would be bad, judged by modern standards, because the preponderating force must generally be so situated as to be idle spectators of the play.

It has been explained that the problem art is a development of the game; and its chief requirement is that its positions shall have consistency with the Laws of the Game. Without offending this canon, there is ample scope for the composer's efforts.

So much for the preliminary condition as to possibility which warrants a position coming under the designation of a problem.

*Selection of Men for Idea.*—The next point of importance to be considered is the material employed for the purpose of illustrating the given idea. Imagination has supplied the latter, but it cannot also supply the perfect completeness of the finished problem. The abstract idea has to be localized upon the board before the work of composing can commence. It may happen that an idea is of such a characte that the selection of pieces is necessarily involved in it; and when this is the case, it may be that their position on the board is consequently fixed. But where this is not so, the composer's talent combines the artistic beauty of the idea with the materialism of the board,—in making a proper selection of pieces and in deciding their locality upon the board. The choice of proper pieces for carrying out an idea is perhaps even more important than the selection of

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the *locale* of the problem, since a happy decision in this respect may afford opportunities of naturally blending other ideas with the original one, which may result in the production of a finer work of art. The ability to make such a choice cannot be acquired by instruction, but only by practice and study.

*Blending Ideas.*—When the imagination has supplied an idea which, in itself, is not strong enough to stand alone as the theme of the problem, the more thorough the knowledge the composer has of the weaknesses and potentalities of the chessmen, the more certainly will success attend his efforts in naturally combining with this idea others in the shape of variations. These being properly welded will hardly fail to produce a problem worthy the labour bestowed upon it. In fact, skill in constructing is the ability which the composer may possess for quickly detecting the possibility of engrafting on his original theme some new idea, and accomplishing it in an artistic manner, by making it appear to spring spontaneously from the main theme.

*Originality.*—This "blending" brings us in touch with "originality"; for it is the effective grouping of ideas into one harmonious whole, or their rendering by a composer *more suo*, which gives a problem its character of originality. As with every other subject, a problem must have an individualism to stamp it as the work of a particular composer, otherwise his susceptibilities may be pained by suggestions of his wearing borrowed plumes, or be mortified by the still more uncharitable charge of plagiarism. It must be clear that originality in the setting of any known idea is imperative. Two-move ideas, it is true, may not be very numerous, but the many ways open to composers for representing these almost precludes the possibility of one composer producing a counterpart of the work of another.

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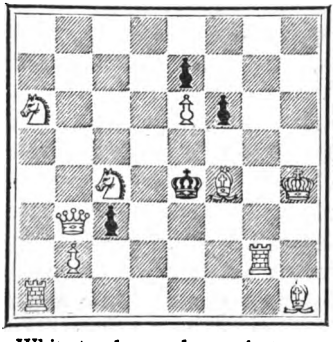
It has happened (and no doubt it will happen again) that two authors have, under circumstances which preclude doubt as to the *bona fides* of either, presented the same idea in identically the same form; but generally the ideas so favoured with this double honour have been such as would lead composers, with similar views in regard to construction, in doing justice to their task to clash in their finished work.

The following are two remarkable instances which have occurred. In each case a well-known problemist hit upon precisely the same rendering of an identical idea as the writer, nearly simultaneously. The circumstances under which each position was composed left no room for the suggestion that either had taken advantage of the other. An explanation, however, is afforded in the fact that similar views on problem construction were held, and in the treatment of a popular problematic theme, there was every probability of "unconscious imitation."

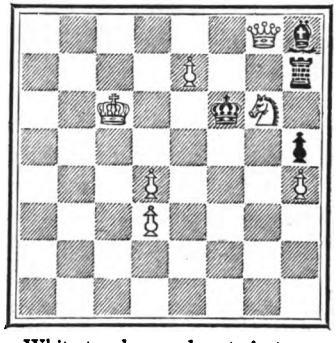
By A. F. MACKENZIE.



White to play, and mate in two moves.

Key-move: 1. R – R4.

By E. N. FRANKENSTEIN.



White to play, and mate in two moves.

Key-move: 1. Kt – B4.

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*Economy of Force.*—The idea first conceived of a two mover is often a very simple one, and the composer starts with the expectation that by a suitable selection of the pieces, and their *locale* upon the board, he will readily incorporate with it additional features of merit. These additions must, of course, be made only when they increase the meritorious play of the problem without a disproportionate increase of force. In other words, in constructing a problem, the material should be used as sparingly as is consistent with the proper illustration of its several ideas. This rule gives rise to the fundamental principle of "economy of force." It is the principle of economy in chess problems which refuses *in limine* to recognise the employment of pieces unnecessary for the illustration, or which do not help to make it sound. Following upon this, a superior piece must not be used for doing work which would be equally well accomplished by less force. A queen must not be used when a bishop or a rook would do as well, nor a rook or minor piece when a pawn would be as efficient. If a queen is employed, its powers of moving both as rook and bishop must be utilized.

*Economy by Concentration.*—When it can be done, it is desirable to concentrate the powers of two or more pieces into one. For instance, a rook is to be preferred to four or five pawns, or even a knight and two pawns; and often a bishop or knight may be advantageously substituted for two or three pawns. Not only will conformity with this rule tend to make the finished problem more presentable, but it has this advantage, that the active effect exercised by the movement of the substituted piece will be much greater than could be the movement of one of the pieces for which it is substituted.

*Liberal use of the Men desirable.*—A too sparing selection

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of force in the early stages of construction is frequently attended by meagre results, which are altogether incommensurate with the force employed. By a judicious increase of force, it is highly probable a more than proportionate effect will be obtained. For instance, if by employing a rook instead of a pawn, double the amount of good play is secured for the problem, there is clear evidence of economy; for it must be strongly insisted upon that the modern problem is a more ambitious production than the setting of one theme, as it undertakes the harmonious grouping of several in the one performance. This must not be understood as implying that variations, no matter how fine, should be indiscriminately grafted on to the main stem, for the result of this would assuredly be a hybrid production. If variations cannot be made to appear to spring naturally from the position, it is better they should be cut out and the problem left in its more simple form.

*Variations Foreign to Idea.*—It may happen that variations are tacked on to the problem by the composer in ignorance that this rule is being infringed; or it may appear to him expedient to link them to the main ideas, if this can be done in such a manner that the fact that they are foreign to the original scheme is not readily detected—indeed they must seem to be, and are almost in fact so made, part and parcel of the whole design. The two following problems contain variations which are unnecessary for illustrating their respective ideas, though perhaps in the case of the first there is more justification than in the other, since not only is a mate on the move by 1. Q—QKt3 obviated, but two additional mates are brought about, with less force than in the other problem, and further extra work is given to a piece already in the field. No such considerations can be said to prevail in the companion problem. In fact, by dispensing



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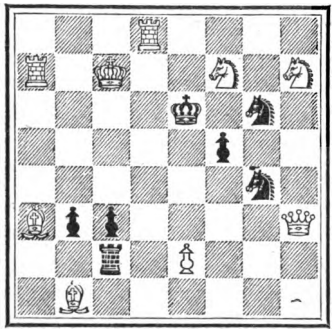
with two variations, six pieces—namely, White bishop on QR sq, knight on KB sq, pawn on Q2, and Black rook, knight on KR8, and pawn on QKt 6—can be replaced in the box. The key-move, however, would have to be modified, as with this alteration the rook could play to two squares, thus making the problem unsound. This can be easily corrected, without very much impairing the design of the problem, by removing the White rook's pawn to QKt4, so that 1. R—Q4 should be the only key-move to solve the problem.

By A. F. MACKENZIE.

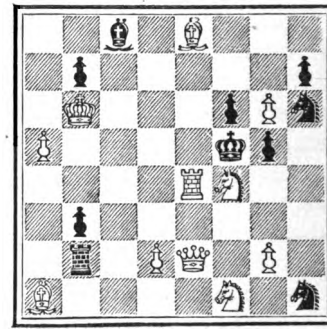


White to play, and mate in two moves.

Key-move: 1. Q—R5.

| *Black.* | *White.* |
|---|---|
| 1. R moves. | 2. Q × P (mate). |
| 1. KtP ,, | 2. B—R2. |

By transferring Black's KtP to QR5, and removing White's KB, P, and Black's R and QBP, the above variations are lost.



White to play, and mate in two moves.

Key-move: 1. R—Kt4.

| *Black.* | *White.* |
|---|---|
| 1. R moves. | 2. Kt—K3 (mate). |
| 1. Kt (R8) moves. | 2. Kt—Kt3 ,, |

etc., etc.

In the following problem the variation 1 . . ., R × P,

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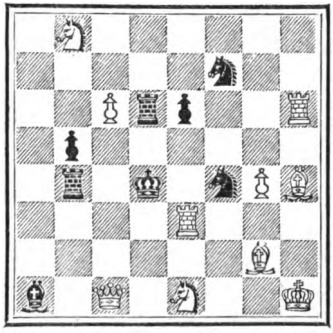
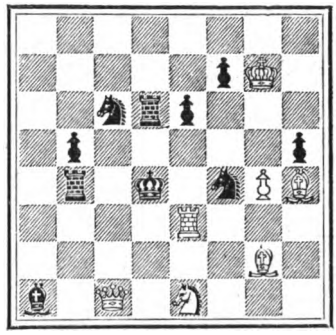
2. Kt × R mate, is not sufficiently pretty to maintain the standard of beauty found in the other variations; and its presence, necessitating an otherwise useless knight, is therefore a doubtful gain. Further, a White rook can be saved, and some use made of the White king. This latter alteration, however, requires the service of two Black pawns, *vide* altered position.

By J. RAYNER.



White to play, and mate in two moves.

ALTERED POSITION.



White to play, and mate in two moves.

Key-move: 1. R—K5.

As a further illustration of the doubtful propriety of adding a foreign variation, it may be mentioned that the problem used as our object lesson in the chapter on Definitions was originally published with a White rook on KR4 and a Black bishop on KKt5. These pieces caused a new variation when the Black queen's bishop moved, but subsequent reflection has preferred the problem without the strained addition.

*Economy Measured by True Variety.*—Economy then is only to be gauged by the amount of meritorious work which

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is naturally got out of the pieces employed. Commonplace and faulty variations are not improvements, and they rather obscure the brilliancy of the good points. A problem with only two variations which are both perfect, is much to be preferred to one with say a dozen variations, none of which have sparkle, or to a problem with variations unnaturally tacked on.

Since variations which are not abnormal are alone measures of economy, they are not entitled to be considered in addition to or apart from economy of force. This point has perhaps been misunderstood more than any other in the appraising of problems. A notion prevails in some quarters that it is correct to give a problem first of all credit for economy, and afterwards to reckon variety as a separate gain to the problem. This, according to the modern acceptance of what constitutes economy is of course fallacious, as perfect economy is not the illustration of a single idea with the fewest pieces or smallest force, for this would give a fictitious value to some of the simplest efforts; but it is the carrying out of multi-themes with as small an amount of force as will produce a high ratio of fine play. For instance, assuming one strategic stroke is shown in the combination of bishop and rook, if by employing two bishops and two rooks, or their equivalent in power, we get, say, three strategic strokes, the addition is warranted, and we may be considered to have materially economised our forces. An example will prove the truth of this. The first of the two problems on page 69 has a simplicity quite amusing, and the position, whatever may have been the opinion of it years ago, has no claim to rank as a modern problem. The point it contains is good, but modern thought has suggested the substitution of a queen for the bishop, with the addition of two pawns, and by a skilful

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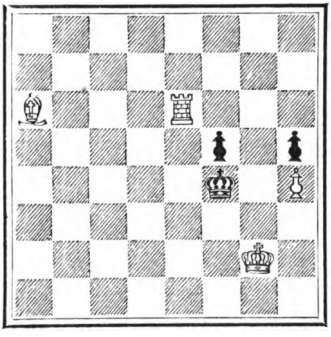
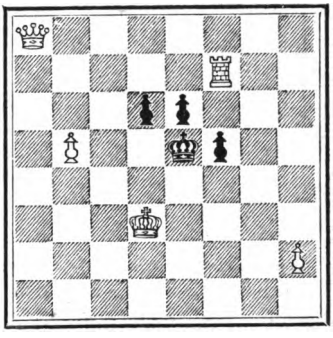
rearrangement three other neat variations are blended. The increase of force is no doubt considerable, but the ratio of good play emanating from the change not only sanctions such constructive increase, but follows the rule which de mands a plurality of ideas in one problem, even at the expense of a liberal employment of the chessmen.

By H. R. AGNEL.



White to play, and mate in two moves.



White to play, and mate in two moves.

Key-move: 1. Q—K Kt 8.

| *Black.* | *White.* |
|---|---|
| 1. K—Q4 | 2. R × P (mate). |
| 1. P—Q4 | 2. Q—Kt8 ,, |
| 1. K—B5 | 2. Q—Kt3 ,, |
| 1. P—B5 | 2. Q—Kt5 ,, |

Key-move: 1. B—B8.

| *Black.* | *White.* |
|---|---|
| 1. K—Kt5. | 2. R—K4 (mate). |

*Uneconomical Ideas.*—As the rules of economy insist on exacting from the pieces as much work as they are capable of yielding, it follows that a problem with a great number of pieces may still be highly economical; at the same time it must be admitted that this is rather the exception than the rule. The reason is not so much that the

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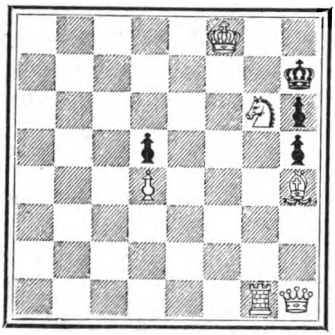
By Dr. S. GOLD.



White to play, and mate in two moves.

Key-move: 1. R—R sq.

| *Black.* | *White.* |
|---|---|
| 1. K × Kt. | 2. Q—QKt sq. (mate). |

composer's mind is unable to grasp the full powers of the pieces in combination in a two-mover, but rather that most two-move ideas are uneconomical in themselves. This point may be somewhat difficult to appreciate, but it will be made clear by the annexed problem, which of course is not a complicated affair, but one given merely to show an uneconomical idea. The White rook is an actual superfluity, but it is this fact which gives to the position its strategic value. Without the "lumbering rook," which does not assist in the mate, several solutions would be within White's command.

*Economy in Mates.*—Economy should not only be observed in the initial position, but should also be found in the mating positions. Where all the pieces are utilized in all the mating positions, it shows at once that the composer has had due regard to this point, and more especially so when clean mates are the result. Economy at the first stage is of course very desirable, but it is generally in the mating positions that it is chiefly apparent. The usual method of attaining this is by means of sacrifice. Some important piece is offered to the defence, and on its capture the attack has obviously less material with which to administer the mate. Very often the defence has the option of taking one of several pieces, and whichever is selected

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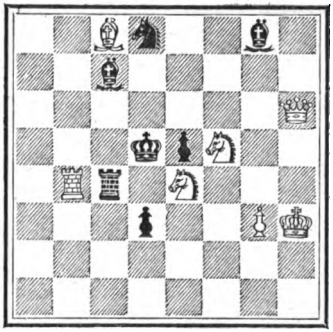
the mate that follows is rendered attractive and economical, White being relieved of force which is superfluous for inflicting mate. The following problem will illustrate this. On the Black rook taking either rook or queen, or the king capturing the knight, economical mates follow; and there is a fairly economical mate when the king goes to B3. In the last two mates the presence of the rook and queen respectively are slight blemishes against strict purity.

By J. Pospisil.



White to play, and mate in two moves.

Key-move: 1. Q—B sq.

| *Black.* | *White.* |
|---|---|
| 1. R × Q. | 2. Kt—K7 (mate). |
| 1. R × R. | 2. Kt—B6 ,, |
| 1. K × Kt. | 2. Q—KRsq ,, |
| 1. K—B3. | 2. Kt—K7 ,, |

etc., etc.

*Mates considered separately.*—Mates considered by themselves are strictly economical only when they are quite clean and require assistance from every piece. A mate is not clean when a square is both attacked by White and blocked by Black, for either the attack or the block is a superfluous provision; nor is a mate by double check ideally clean. A Black piece, however, on the king's field being paralyzed by a pin is pardonable where it would otherwise have had power to interfere in the mate, as in the problem by K. Makovsky on page 34. A double check also is warrantable when by such a powerful stroke Black is prevented from interposition. But, in these cases, circumstances

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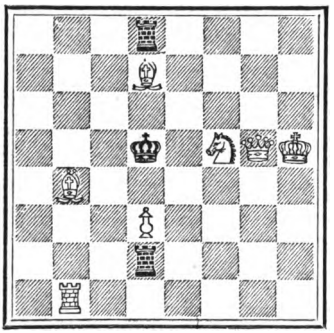
By W. A. SHINKMAN.



White to play, and mate in two moves.

Key-move: 1. B—B5.

| *Black.* | *White.* |
|---|---|
| 1. R—R7 ch or R—R sq ch. | 2. Kt—R4 or R6 mate accordingly. |

may render such slight infringements against purity essential in order to give the mate its designed character, and there is then a sufficient set off. Neither can objection be taken to a mate in which an important man is used for warding off or intersecting Black's defensive powers, though the man does not participate in the duties of guard. This feature may be seen in the annexed position.

*Fewness of Clean Mates.*—A composer is very seldom able to polish his work to such perfection that there are many clean and perfect mates. A composition which has a grand and complex design for its basis, and admits of a clean mate, or even a mate which calls into play all the White pieces, is a *rara avis.* The majority of good composers are usually content if the construction of their problems carries out the ideas harmoniously, with each piece having a natural relation to the others. But where, other things being equal, it is possible by constructive artifice to bring into the scheme mates which are clean, this should be done, as the solver is thereby surprised and gratified, and even an adept has sometimes a difficulty in realizing that the means employed are sufficient to achieve the result.

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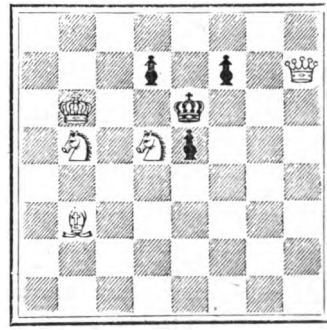
*Full Powers of Pieces not needed in a Mate.*—In the finest mates it is not necessary that the pieces should exercise their full powers upon the mated king. It is sufficient if they perform some work in either confining the king or in pinning or intercepting the adverse men, provided they are of use in the earlier stage of the solution, or come effectively into operation in other variations. In the following delicate problem, the fact that the White queen only guards one square when 1 . . ., K × Kt (*videlicit* White's K4), in no way discounts the economical value of the problem, because in the other variations its combined bishop and rook strength is shown to good advantage. In reply to 1 . . ., P—B4, the queen mates as a bishop, and after 1 . . ., P—K5 as a rook; whilst when Black has played 1 . . ., P—B3, she is passively employed as rook as well as bishop.

By W. A. SHINKMAN.*

Key-move :
1. B—R4.

| *Black.* | *White.* |
|---|---|
| 1. K × Kt. | 2. B—Kt3 (mate). |
| 1. P—B4. | 2. Q—Kt8 ,, |
| 1. P—B3. | 2. Kt(Q5)—B7 (mate). |
| 1. P—Q3. | 2. Kt (Kt5)—B7 (mate). |
| 2. P—K5. | 2. Q × KP. ,, |



White to play, and mate in two moves.

* G. E. Carpenter is also credited with having composed a position similar to this.

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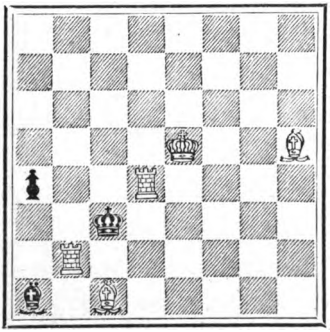
*Clean Mates signs of Economy.*—Although the presence of clean mates in a problem is a sign of economical construction, too much importance must not be attached to them in a two-move problem. In striving to obtain such purity, the composer may miss opportunities for strategically strengthening his problem. It is not enough to attain constructional accuracy in one variation at the expense of others. The two-move problem differs much in this respect from three- and four-movers, where more stringent canons prevail as to the attainment of final purity. In a two-mover the endeavour should be, by constructive finish, to bring as many variations as possible into prominence; but in complex productions it is hardly feasible to do this if special attention be paid to furbishing a particular mating position.

*Clean Mates may result in Bad Economy.*—It is possible, however, that, paradoxical though it may at first seem, in securing a clean mate merely for the sake of purity, the rules of economy may be infringed. It may happen that by an addition to White's force, which is useless for rendering the idea of the problem, a mate may be made clean, but of course purity gained by such means is not artistic. The simple position accompanying will illustrate this point. It has been put together solely for this purpose. 1. B—Qsq is the key-move. If Black plays B × R, White mates by 2. B—Q2; the mate is not quite pure on account of the double protection on



White to play, and mate in two moves.

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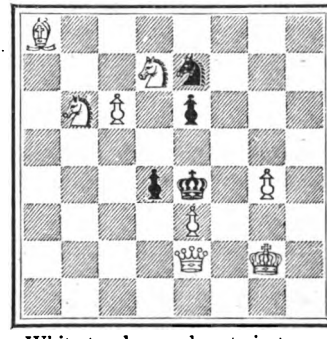
White's QKt4. But if a White pawn is placed on QB4, this mate is at once made clean, though clearly at the cost of economy. It is also possible for a White knight to be extravagantly used for a similar purpose; but in this case the Black king would have to be on one of the side squares of the board.

There are other ways of getting clean mates by extravagant use of force. The White king is often consigned to inactivity, or its full power not made use of, in order that an extra pawn may be so placed as to render a mate perfect. This is of course a breach of economy, though frequently the result appears to be the reverse. In the next problem the White knight's pawn could be saved by transferring the White king to KKt4, but then the mate in reply to 1 . . ., P × P would not be quite clean by reason of Black's KB5 being unnecessarily guarded by White's king.

By G. J. SLATER.



White to play, and mate in two moves.

Key-move :
1. Kt—QB8, etc., etc.

*Clean Mate sacrificed to Economy.*—The next example is an instance where purity may be justifiably sacrificed to variety. The presence of the White pawn on Q3 is unnecessary so far as actually mating in two moves is concerned, and it even makes the mate when 1. K × Kt impure. Its absence would necessitate the Black knight being taken off the board, and in this event a further saving could be made by removing the White pawn on QKt4, and putting

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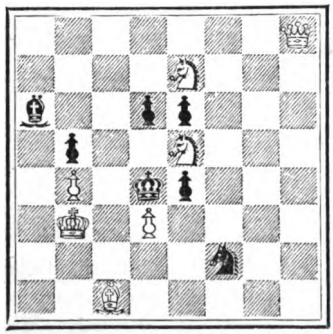
the White king on that square to do guard duty in its stead. It will be seen that with the White QP and Black Kt the king cannot stand on Kt4; since 1. Kt × P would give check, and the position would be unsolvable. As by the introduction of two White pawns and Black knight (which latter piece can hardly count in the economy), three new variations are obtained, two of which are good, it may be considered a warrantable change by reason of promoting economy, though at the expense of purity. This problem will also illustrate how the addition of a White pawn to increase the variety may not be advantageous. For instance, a White pawn added to the diagram on KB5 will produce another mate, *i.e.*, 1 . . ., P × BP, 2. Q – Q5 mate, but the result does not justify the means, as the mate is commonplace, and the extra pawn only tends to spoil the picture, destroying any beauty there might be in the mate following 1 . . ., K × Kt.



White to play, and mate in two moves.

Key-move: 1. Q—R8.

| *Black.* | *White.* |
|---|---|
| 1. K × Kt. | 2. Q—R8 (mate). |
| 1. P × Kt. | 2. Q—Q8 ,, |
| 1. P—Q4. | 2. Kt(K7)—B6 (mate). |
| 1. P × P | 2. Kt—B3 ,, |
| 1. P—K6 | 2. B—Kt2 ,, |
| 1. Kt × P. | 2. Kt(K5)B6 (mate). |
| 1. Kt elsewhere. | 2. Q × P. ,, |
| 1. B moves. | 2. Q—R sq. ,, |

*Sacrifices.*—A sacrificed piece is considered to have done its share of work in the variation in which it is sacrificed,

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and is not a waste of force in the sense that being present in the first stage it is requisite that it should render assistance in the finale. But if in another variation, when the bait is refused, this piece is an idler, then of course, so far as this variation is concerned, its presence is a little awkward. In the problem on page 71, when the Black king captures the White knight, so far as this particular mate goes, the White rook is a decided breach of economy. But this fact does not justify our saying that the rook should be dispensed with, so long as important work is got from it. In this case the rook is indispensable to the idea illustrated, as shown in 1 . . ., R × Q. It would, however, have been a decided point in favour of the problem had it been possible, without injuring the merit of other lines of play, to have utilized the rook in the variation 1 . . ., K × Kt. The same remark necessarily applies to the inactivity of the Queen on the mate when 1 . . ., K – B3. It must not be supposed, however, that trifling breaches of economy of this kind are serious defects, as they detrimentally affect a problem only in a very small degree.

*Economy in the Defence.*—Economy in the distribution of Black's forces is not of nearly so much importance as in the case of White, though broadly the rules regulating the treatment of the attacking party should have respect in the defence. Numerous opportunities occur of introducing an addition to the defence which promotes economy, and they should not be neglected, provided no objectionable feature is thus introduced. The following problem is susceptible to such a change, by the addition of a Black rook on QR6, which creates an extra interesting variation, when 1 . . ., R × B. To this alteration it may be objected that it reduces the number of tries; but though this may be granted it does not alter the fact that the economy is enhanced.

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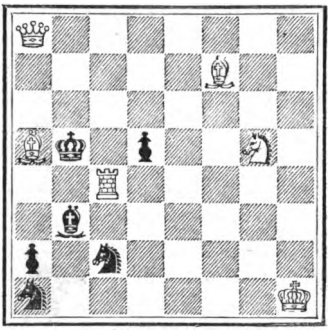
By E. N. FRANKENSTEIN.



White to play, and mate in two moves.

Key-move : 1. Kt—K6.

| *Black.* | *White.* |
|---|---|
| 1. K × R. | 2. Q—R6 (mate). |
| 1. P or B × R. | 2. B—K8 ,, |
| 1. B—R5. | 2. R—B5 ,, |
| 1. P—Q5. | 2. Kt—B7 ,, |
| 1. Kt moves. | 2. R—QKt4,, |

On the Black rook occupying QR6,—

| | |
|---|---|
| 1. R × B. | 2. Q—B6 (mate). |
| 1. R—R5. | 2. R—B5 ,, |

*Liberty of King conducive to Economy.*—Giving freedom to the Black king is always an interesting feature in a problem, and considerable skill is required to artistically circumscribe the opportunities of flight; but where this feature can be successfully introduced, economy is materially increased. When the design of a two-mover permits the Black king to take an active part in the fray, it is nearly always desirable to permit him to do so under judicious restraint. In positions in which the Black king is a belligerent, the utmost effort on the part of White is called into play in order to simultaneously stop all retreats (sometimes paralyzing some of Black's forces), and at the same time deal the fatal blow. Further, it is better that in the fight there should be an active king supporting the efforts of his followers, than that there should be a monarch already a captive, relying entirely upon the exertions of his defenders.

In the first of the following problems the character of the mates would suggest that some play could have been afforded the Black king. In the other problem, however, the

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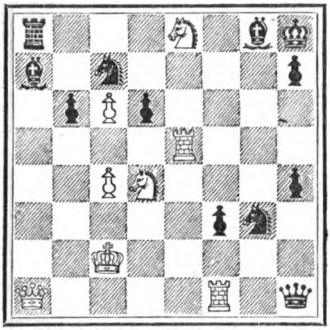
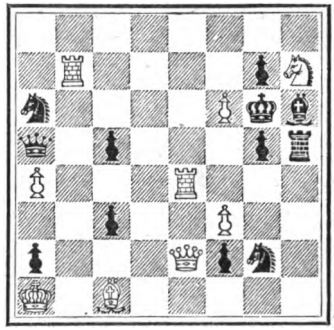
By G. CHOCHOLOUS.



White to play, and mate in two moves.

Key-move :
1. Kt—Kt3 and
2. R dis mate, or Q × P, mate, according to Black's play.

By F. SCHINDLER.



White to play, and mate in two moves.

Key-move :
1. Q—QB2 and
2. R dis mate, according to Black's play.

author has treated the same idea, but has observed the fitness of things in giving the Black king his proper liberty, and the problem in no way suffers by such treatment.

In a no less interesting case, the comparison of the pair of problems on page 80 will show the advantage of giving natural scope of action to the Black king. Both problems carry out practically the same idea. Of course there are points in the one problem which are not present in the other; but it may generally be conceded the second position is to be preferred. It might here be mentioned that the variety in J. Berger's problem might have been increased by the addition of two White pawns, namely, on K2 and Q6, but this would have given the position a very ungainly appearance, and the two mates resulting thereby would not have sufficiently compensated for the added force.

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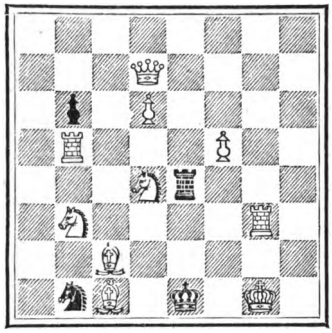
By C. D. P. HAMILTON.

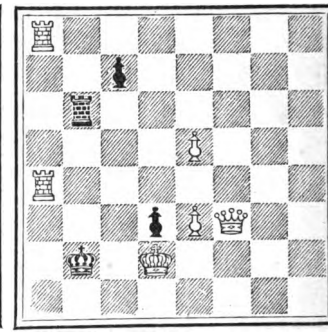


White to play, and mate in two moves.

Key-move: 1. B–B4 !

| *Black.* | *White.* |
|---|---|
| 1. R–Ksq, 2 or 3 | 2. Q×R (mate). |
| 1. R–K4. | 2. R×R ,, |
| 1. R×Kt or Bor K6 | 2. R–K3(×R) (mate). |
| 1. R–K7. | 2. Kt–B3 ,, |
| 1. Kt moves. | 2. B–Q2 ,, |

By J. BERGER.



White to play, and mate in two moves.

Key-move: 1. Q–QB6.

| *Black.* | *White.* |
|---|---|
| 1. K–Kt8. | 2. Q–Bsq (mate). |
| 1. K–Kt6. | 2. Q–QB3 ,, |
| 1. R–Kt6. | 2. Q–Bsq ,, |
| 1. R×Q or Kt5 | 2. R–Kt4 (×R) (mate). |
| 1. R–Kt sq. | 2. R×R ,, |
| 1. R–R3 or Kt2 or 4. | 2. Q–Kt5 (×R) (mate). |

*Fine Key-move opposed to Natural Variety.*—The question may often arise in the construction of a two-mover, whether economy shall be marred by the choice of a fine key-move. No definite rule can be laid down to meet this difficulty, since, in such a case, everything would depend upon the nature of the idea and style of the composition. In the first of the following positions, the author appears to have closed an escape square of the Black king for a neat key-move, a policy which in other hands would be questionable. In the second position a similar idea is treated by another

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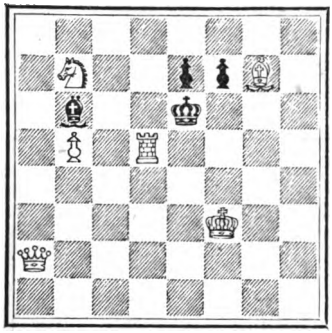
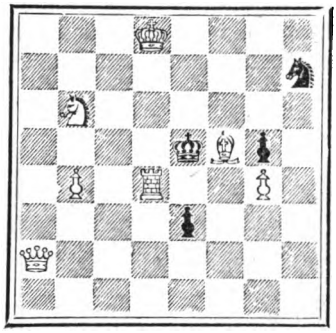
By HEINRICH NESS.



White to play, and mate in two moves.

Key-move :
1. Q–R8.

| *Black.* | *White.* |
|---|---|
| 1. K×R. | 2. Q—R2 (mate). |
| 1. P moves. | 2. Q–KKt8 ,, |
| 1. B–R4 or B2 | 2. Kt–B5 ,, |
| 1. B–R2 or Kt8, | 2. Kt—Q8 ,, |



White to play, and mate in two moves.

Key-move :
1. Q–R7, threatening—
2. Kt–Q7 (mate)

| *Black.* | *White.* |
|---|---|
| 1. K×R. | 2. Q–Rsq (mate). |
| 1. K–B3. | 2. Q–K7 ,, |
| 1. Kt–Bsq. | 2. Q–KKt7 ,, |
| 1. Kt–B3. | 2. Kt–B4 ,, |

composer, whose *penchant* clearly lies in preferring to maintain the natural design, though the key-move be not so good.

That the strategic treatment of similar ideas by two composers may produce a curious contrast, though being of fairly equal merit, is shown in the following illustrations. The first in the field was the threat problem, and although the mating moves are fewer than in the block problem, the movements of the king have the effect of increasing the number of mating situations, which gives the problem a diversity not present in the block arrangement, besides



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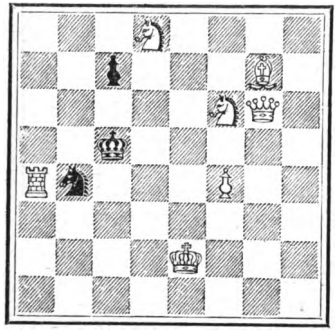
which the key-move is more striking. Both positions have special points of their own, and are reproduced here to confirm the inference which may be drawn, that a composer's predilection influences his method of treatment.

By S. LOYD.

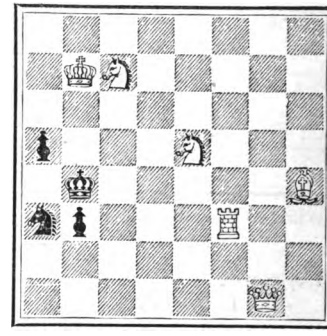


White to play, and mate in two moves.

Key-move :
1. Q—QKt sq, threatening—
2. Q × Kt(mate).

| *Black.* | *White.* |
|---|---|
| 1. Kt—B3 | 2. Kt—Kt7 (mate). |
| 1. Kt—Q4. | 2. Kt—K4 ,, |
| 1. K—Q3, or Kt moves elsewhere | 2. B—B8 ,, |
| 1. K—Q or B5. } 1. K—Kt3 or 4. } | 2. Mates as in the "threat." |

By T. TAVERNER.



White to play, and mate in two moves.

Key-move :
1. Q—QR sq.

| *Black.* | *White.* |
|---|---|
| 1. Kt—Kt4. | 2. Kt—R6 (mate). |
| 1. Kt—B5. | 2. Kt—Q3 ,, |
| 1. K—B4, Kt elsewhere. | 2. B—K7 ,, |
| 1. P—Kt7. | 2. Q × Kt ,, |
| 1. K—R5. | 2. R—B4 ,, |
| 1. P—R5. | 2. Q—B3 ,, |

*Use of Superfluous or Waste Power.*—Stress has already been laid upon the impropriety of waste of power in a

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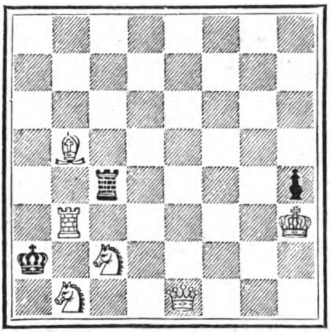
problem, but the best composers are sometimes tempted to honour this rule of economy in the breach rather than in the observance when some little point of problematic fancy has a special charm of its own. Usually,

By S. Loyd.

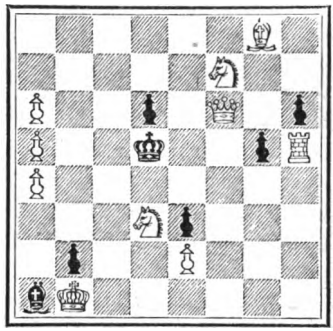


White to play, and mate in two moves.

Key-move: 1. Kt—R sq.

The bishop on QKt5 might just as well have been a White pawn, or a Black pawn on QB4 would have done. Without some such device the problem would have no solution, on account of 1 . . ., R—B4.

By W. A. Shinkman.



White to play, and mate in two moves.

Key-move: 1. Q—Kt7.

The White pawn on QR6 is useless for the purposes of the idea. It is placed there to put the solver on a wrong scent: to imagine that when 1 . . ., K—B3, 2. Q × QP is the mate which will follow.

however, the breach is a trifling one, the object being merely to make the position more deceptive in appearance, and is probably committed by the composer when in a playful mood. A pawn may be added to induce the belief that a certain move is part of the intention, or to conceal a key-

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move which would otherwise be too apparent, or it may be a valuable piece is used to create tries where a minor one would answer the purpose equally well, so far as the construction of the problem is concerned. Whatever may be the advantage thus gained, it is a liberty which the composer should, in general, avoid. In most cases a partial reconstruction will secure what is wanted without disregarding the rules which have regulated the best compositions. American composers, in particular, are prone to forget that there are standards of taste as well as fixed laws, and launch into audacious originality by the wanton waste of force, relying upon the point of their problems to screen defects in construction. In the problems by the Bohemian master, G. Chocholous, on pages 79 and 96, a bishop and rook could respectively be substituted for the White queen, and in the problems on page 83 other breaches may be seen.

*Corrective Effects of Economy.*—The observance of structural economy frequently has moreover the salutary effect of avoiding or obviating faults in the shape of duals. This may be accounted for by the fact that after the first moves of White and Black are respectively made, the means for effecting mate are so slight that they do not permit of being used in any other way to equal advantage. Again, as an attribute to an economical rendering, it is necessary to give Black fair choice in the way of defence, and this adverse power acts as a preventative of both duals and cooks by stopping double attacks. It is true this may have a tendency to reduce difficulty of solution, because the extra Black pieces introduced must minimise White's action; but difficulty, it must be remembered, is not the principal feature of a two-move problem. Generally, however, economy has the effect of increasing the difficulty of solution, as a closer scrutiny is necessary to discover the mating positions.

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*Duals.*—The composer has ever to be on the alert to exclude flaws from his work. Without the greatest care and skill in constructive straits, a problem will often turn out faulty. Duals particularly are the bane of the problem composer's existence. They crop up most annoyingly, threatening to mar his choicest schemes, and they tax his ingenuity to forestall them in the course of construction, or in devising means for stamping them out when they are discovered in the finished problem. The better plan clearly is to avoid them in building up the problem, as in the other remedy, there is always the danger that the cure may be worse than the disease.

Though the term "dual" conveys the meaning of "two, it is an expression used technically by problemists to denote that a choice of play in the attack exists, and whether the avenues are two, three, or a dozen in number, the word "dual" is applied to them. This dispenses with the multiplication of expressions such as triple, quadruple, etc. When a continuation is faulty, it matters not how many courses are open, for the beauty is marred in any case.

Duals are, however, of varying degrees of badness. In the principal variations they are unpardonable, because they blight the merit of the variations in which they occur, and thereby reduce both the beauty and economy of the problem.

Duals are greater imperfections in block than in threat problems. In a block problem, Black not being called upon to defend a direct attack, the same amount of resistance is not expected of him as in the case of a menace; for whatever he does, he virtually signs his own death warrant. On the other hand, in a threat two-mover, Black should make some attempt to free himself of the direct attack, and if, by doing so, a dual is created, it is considered serious;

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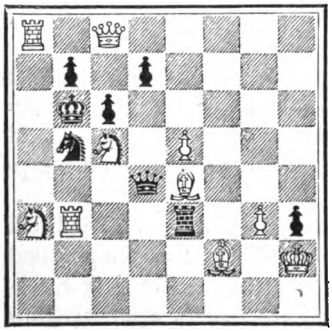
but, if the presence of danger is ignored, the duals resulting from irrelevant play do not militate so seriously against the problem.

Apart from the significance of duals just mentioned, there are degrees of imperfection in the dual itself. A dual is less detrimental when the mate is administered by the same piece on either of two "companion" squares, than when produced by optional mates by different pieces. In the first of the following problems the dual consequent upon Black playing either 1 . . ., Q—B6, Kt7, R8, R5 or × P, by 2. Kt—R4 or × P (companion squares), is not so bad as the dual in the other position, on Black moving his knight to B3, permitting mate with either rook, although this could not well be prevented. The frequent repetition of the dual in the first position decreases its value as a problem considerably.

By J. H. Bauer.

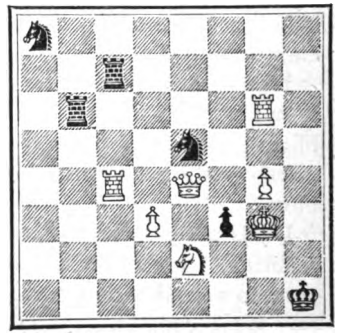


White to play, and mate in two moves.

Key-move: 1. B—B5!

A pure waiting move problem.

By T. M. Brown.



White to play, and mate in two moves.

Key-move: 1. Q—Kt7.

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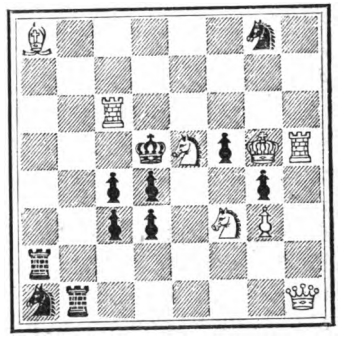
By A. F. MACKENZIE.

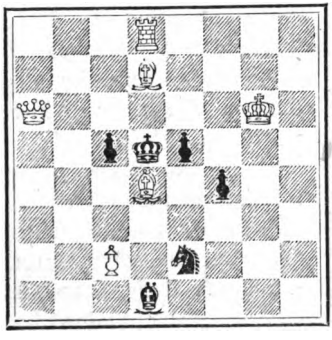
Nor are the duals great blemishes in the problem here given, where the White knight discovers mate from queen on either Kt or K sq. (shielding the discovered piece from the attack of the rook at Kt8), on Black moving his rook on R7, anywhere up the file, advancing his pawns to the seventh rank, or playing 1. . . , Kt—B7.

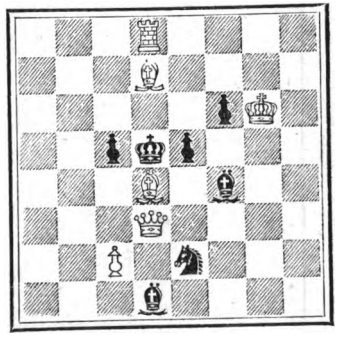


White to play, and mate in two moves.

Key-move: 1. Kt—Q7.

*Correction of Duals.*—The most satisfactory way of correcting a dual is to bring it in as a variation. The first of





White to play, and mate in two moves.

Key-move: 1. Q—R6.

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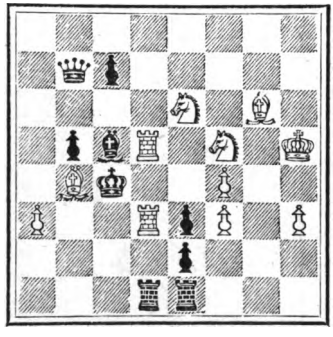
the foregoing positions (the key-move is made) has a dual when 1 . . ., P—K5 by bishop discovering mate from rook on several squares. A neat way of destroying this dual is to change the Black KBP for a bishop. This compels White to mate by double check, because with a plain discovered check Black can interpose the new bishop. This dual therefore has been turned to advantage, as a fresh variation is introduced of some merit, the advance of the KP having the pretty double feature of uncovering the Black bishop and forming a block to the Black king. The presence of this bishop requires a Black pawn on KB3, in order to make the solution workable, otherwise Black could defeat the object of the key-move by 1 . . ., B—Kt4.

Another instance where a dual has been turned to good account is seen in the problem on page 41. After making the key-move the composer had arrived at a position without the Black bishop and with a Black pawn on QKt3, instead of the Black knight. In this form an unpleasant dual thrust itself upon the composer when P—Kt4. This defect was easily amenable to cure by adding a Black or White pawn on White's QKt5, stopping the Black pawn from advancing; or better, transferring the pawn to Q3; but an even better result was desired, and it was eventually obtained by the position shown in the completed problem.



White to play, and mate in two moves.

Key-move: 1. Kt (K6) Q4.

The White king is fre-

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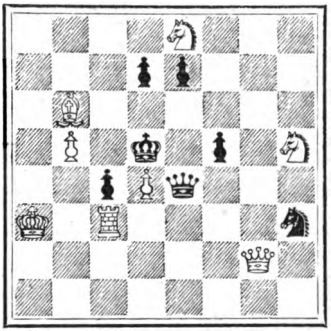
quently an important factor in avoiding a dual, as may be seen in the preceding problem, where the position of the king nullifies the active strength of one of his cavaliers after 1 . . ., Q × R, thereby limiting the mating moves to one: 2. R—B3.

Again, in the next position, the White king is conveniently placed to prevent the rook from mating on Black's queen going to KB6, compelling White to play 2. Q × Q mate, and stopping 2R—K5, which move answers Black's reply of 1 . . ., Q × Q.



White to play, and mate in two moves.

Key-move: 1. R—K3.

A very general method of reducing White's choice of mating to one move is shown in each of the next two problems, where the king is placed in a position in which the move that at first created a dual now gives check, thereby limiting White's reply; namely, affording protection from the check and at the same time administering mate by capturing the checking piece, as instanced in the first diagram, when 1 . . ., Kt × P ch or R—K sq. ch. Were it not for these checks, White would be able to mate also by 2. B—B3, and 2. B × P respectively. In the second diagram the position of the White king, besides stopping a double mate when 1 . . ., R—Kt6 (ch), ingeniously prevents the bishop from mating on the defence of 1 . . ., R—R4, and restricting the mate to only 2Q—KB6.

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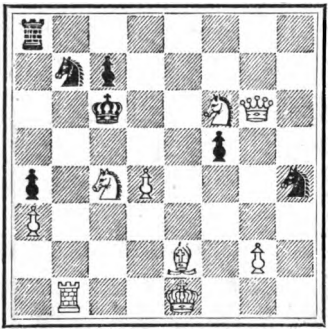
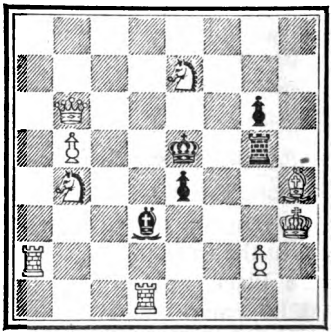
By L. H. Jokisch.



White to play, and mate in two moves.

Key-move: 1. B—Qsq.

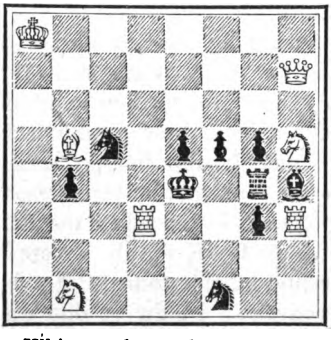
By J. G. Nix.



White to play, and mate in two moves.

Key-move: 1. R—R3.

By occupying a particular square, the king can often be made to prevent a dual, as in the subjoined position. When Black moves his knight on QB4 to any square (excepting Kt × R or Kt—Kt2), White, without the king standing on QR8, could mate on that square or QKt7. In the second problem on page 48 the same feature exists



White to play, and mate in two moves.

Key-move: 1. Q—R7.

Unless it can be done with a pawn, it is not a good device to stop a dual by an addition to the White force, as this lessens

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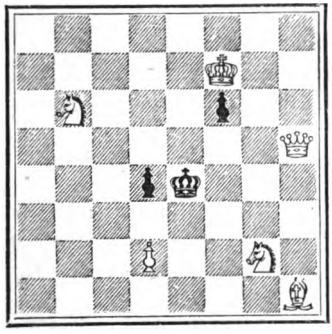
the economy. Far better is it, if the dual be serious, to reconstruct the whole position.

Some of the artifices adopted to secure immunity from duals are very ingenious; for instance, it is a nice point of construction which renders 2. Kt—KB4 a failure, by obstructing the diagonal action of the queen in the first problem below, but permits mate by 2. Kt—K sq., after

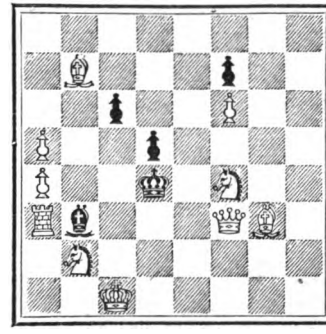
By A. P. SILVERA
(also W. A. SHINKMAN).



White to play, and mate in two moves.

Key-move: 1. Q—R2.

By C. PLANCK.



White to play, and mate in two moves.

Key-move: 1. Q—Kt4.

1. Q—R2, P—B4. In the other problem there are several cases where the avoidance of duals has been cleverly arranged.

As further examples of how a little care may eradicate double mates, the following problems are given. In the first the dual when 1 . . ., K to Q5 gave some trouble until the thought occurred of putting Black bishop on KKt sq., which only commands QB5 when the king has moved. The problem on page 71 has a similar device.

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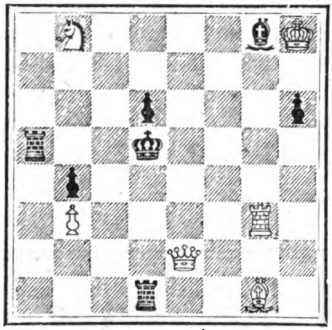
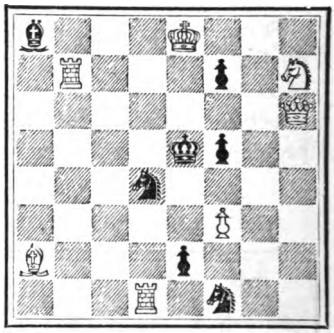
By H. Conroy.



White to play, and mate in two moves.

Key-move: 1. R—K3.



White to play, and mate in two moves.

Key-move: 1. Q—B sq.

In the other position the dual when 1. . . , Kt—QKt6 by 2. R—K7 or Q—B7, has been cleverly corrected by the position of the White bishop, which makes only 2. R—K7 feasible.

*Cooks and their Amendment.*—Looseness in construction, besides permitting duals, often causes unsoundness by allowing two or more keys (in chess parlance called cooks) that fit the Caïssaic lock. The nature of the cook must of course to some extent determine the remedy which should be resorted to. As with duals, it is better to avoid cooks during construction, than have to correct them in the finished problem, where, alas, they are too frequently to be found! Where the key-move does not form an integral feature of the idea of the problem, there is generally the opportunity of changing the key-move, or making a partial alteration. But when the problem has a compact scheme, of which the key-move forms an essential part, to replace

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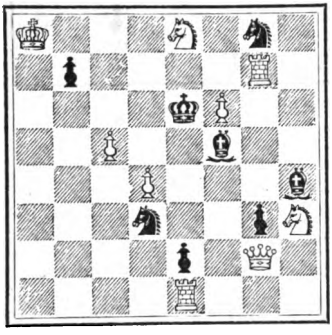
part of the idea with other play not so effective spoils the problem, and the painstaking composer will in such cases have recourse to remodelling his composition. There are various little devices for preventing cooks, among them being included methods similar to those given for abolishing duals. The White king is particularly useful in this way. The positions below will show how effectually his weakness can be utilized for this purpose.

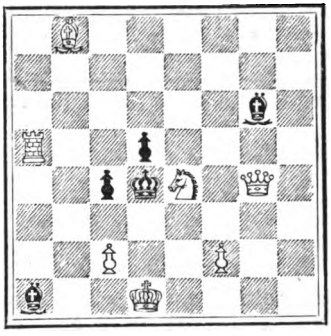
By Rev. A. C. PEARSON.



White to play, and mate in two moves.

Key-move: 1. R—KB sq.

The White king here prevents a cook by 1. Q×QKt P, the defence being 1 . . . , B—K5 !



White to play, and mate in two moves.

Key-move: 1. Q—Kt sq.

Cook by 1. Q—B3 defeated only by 1 . . . , B—R4.

Where it is pretty manifest which of White's pieces has to make the key-move, its exact whither is always an interesting point, and the precautions needful in definitely fixing the move really are the same as in the case of avoiding cooks. The two problems following embody this specific and peculiar idea, as also the first problem on page 29.

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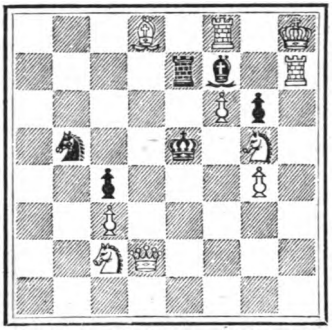
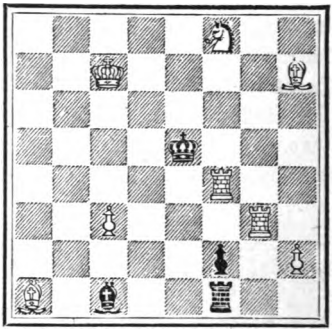
By G. J. SLATER.



White to play, and mate in two moves.

Key-move: 1. R—R sq.

1. R—R2 is met by 1. B—Q4.
1. R—R3 is met by 1. R moves.



White to play, and mate in two moves.

Key-move: 1. B—Kt sq.

1. B—Q3 or B2 met by 1. B×R.

The reason why the rook or bishop stopping short of the bottom square will not be successful, is a point which requires a little study, though of course not a deep one.

The simple plan of altering the position of one of White's pieces without diminishing its "potential" is occasionally effectual. The following problem was originally published with the White QB on KB2, which permitted a cook by 1. Q—Q sq ch, K—K5, 2. Kt—Q6 or B—B2 mate. This is not feasible in the present version, because the bishop would be *en prise* to the Black king on his playing to K5. This is a more skilful treatment of a cook than adding extra force, although the position could have been made sound by an extra pawn on Q2.

A very useful means of stopping a cook is sometimes available in the simple expedient of shifting the whole

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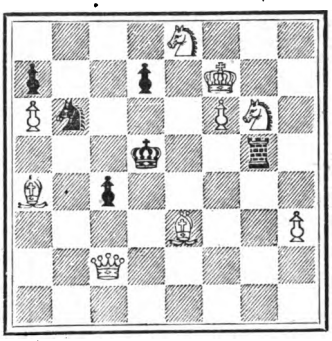
position up or down a rank or two, or moving the entire problem a file or more to the right or left. This has the effect of curtailing the powers of the pieces in certain directions, and often cures the unsoundness. A dual also may be thus cured; a reference to problem at foot of page 90 will show how (had the White king other employment), if every piece were moved up one rank, the dual there mentioned would not exist.

By V. SCHIFFER.



White to play, and mate in two moves.
Key-move: 1.Q—Kt sq.

Turning the board is a device similar to the last-named for overcoming troubles brought about by cooks, and it is sometimes an excellent way of treating positions containing duals. This is accomplished by giving the board either a quarter turn or a half turn, as the nature of the position may require. The effect is to change the movement of the pawns, both White and Black. In some instances it invests Black with additional power or decreases that of White, or the reverse may be the case.

As an example of board turning to stop a dual, the following well-known problem affords a lesson.

In the first position a dual exists (there are others which are not under present consideration) when 1. . . , P—B7 by 2. B—Kt8 dis ch mate, 2. B—K4 dbl ch mate, or Q × R mate. In the companion position only the mate by double check can come off. This instance is given only

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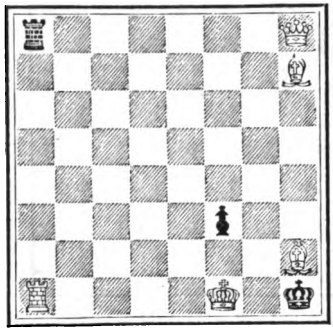
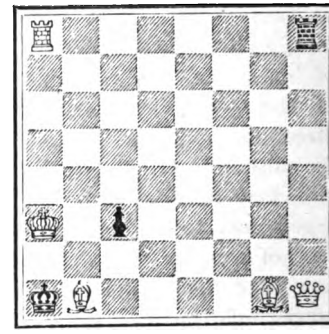
to illustrate the point, and not as a suggestion to the able author. The board has had a quarter turn.

By G. CHOCHOLOUS.



White to play, and mate in two moves.

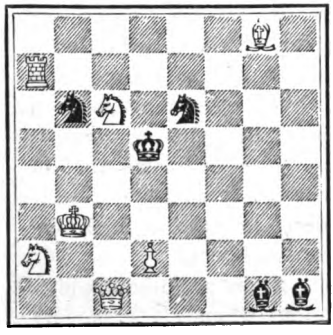
Key-move: 1. B—B7.



White to play, and mate in two moves.

Key-move: 1. B—K Kt6.

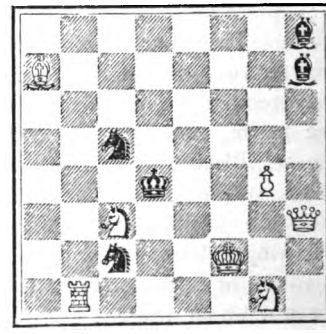
As a case where a quarter turn made an unsound problem sound, the following may prove instructive. The first



White to play, and mate in two moves.

Author's Key-move: 1. Q—B sq.

Cook: 1. P—Q3.



White to play, and mate in two moves.

Key-move: 1. Q—R6.

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position can be cooked by 1. P—Q3, but not so the other, as the power of the pawn is exerted in another direction. It is not known who is the composer of this problem: it is taken from the *Westminster Papers*, vol. VI., page 86. It will be seen the board is so turned that the square which was White's KR sq now becomes KR8, etc.

*Construction Based upon Mating Positions.*—Problems of which the ideas are centred upon peculiar, fanciful, or beautiful mating positions, are necessarily built up from the mates themselves, and consequently the key-move is often the last constructive touch given it by the composer. An expert composer always endeavours to complete his work by the selection of a key-move which will have the appearance of being an integral part of the author's original conception,—an appropriateness which maintains a proper consistency. In doing this he acknowledges that his problem, composed by such a backward process, is not of such a high order as the constructive development of a crude idea. With the object in view of inventing a key-move meeting these requirements, the composer is considerably hampered in his choice of an opening, and any rule laid down as a guide would be so unreliable that it would be almost worthless. Every position must be dealt with according to its own peculiarities, and the key-move in such cases is invariably governed solely by constructive exigencies.

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## CHAPTER VII.

### *DIFFICULTY OF SOLUTION.*

It would be expected from this development of chess being problematical in nature, that Difficulty of Solution should form its prominent characteristic; but this is not quite true. In fact it is a subsidiary feature to both "Beauty of Solution" and "Construction," and in reality depends upon these elements or requisites for its presence. Difficulty is not a quality with which a problem can be endowed apart from the idea or the form of construction, because to be artistic it must rely upon excellences in these directions. Therefore, as difficulty of solution is a less important essential to a two-move problem than its "beauty" and "construction," it cannot be held to be a serious defect in this class of composition that difficulty is found only in a limited degree. Whatever difficulty may be hoped for by a composer, it is seldom likely to be so great as that which is accidental. A good composer rarely sets about composing a two-mover with the object of its being solely a puzzling proposition; the thought uppermost in his mind is to preserve the pristine beauty of his conception in its dressing, and whilst he is so composing, the element of difficulty is almost unconsciously developed.

Roughly speaking, such difficulty as exists arises either from the nature of the idea or from its form of presentment. The best kind of difficulty is doubtless that which is attributable to the beauty of the idea or theme. As has already been shown, as applied to two-movers, not much can be expected in this respect; but there are means of so posing the pieces in a deceptive way, as to either conceal the true idea, or temptingly open up other promising lines of attack, thus

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making the difficulty inherent to the idea more pronounced. These *suggestio falsi* assist in diverting the solver's attention, and frequently his mind will doggedly follow some Will-o'-the-Wisp in a way that might well provoke smiles of self-complacency from the composer could he witness the solver's difficulties.

Of difficulty arising from construction there are two kinds: that due to excellence in the rendering, and that due to an inartistic and cumbersome structure. The latter kind may be at once dismissed from consideration, as it very properly does not meet with favour at the hands of experts in either solving or composing. The difficulty begot of an over-loaded position may be substantial, but inasmuch as the motive of a problem's existence is the beauty which it enshrines, such difficulty is not valuable. That produced by a faulty embodiment of a fine idea, as well as a clumsy setting of an idea destitute of beauty, is also not considered legitimate.

The difficulty produced by skilful construction is, however, by no means inconsiderable. Although a composer may look to basing his difficulty on beauty of idea, yet his manner of construction may contribute not a little to this end. In fact, in consequence of the necessary lack of depth in two-move ideas, the value of these problems practically depends upon the skill with which the idea is clothed and presented. Comparatively bald and tame ideas may by cleverness in construction be made presentable, and when the idea has luckily some difficulty of its own, it will frequently be increased by the concentration and finish which good construction imparts.

Naturally a complicated position will take longer to solve than one of few pieces, as there is more work to be done in the first glance at the initial position, and this is especially

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the case where there are several pieces having no apparent connection with the line of battle. It requires a mental effort to recognise that all the pieces are to be made useful in the interests of White. These reasonings may be almost instinctively made by an adept, but they are calculated to help to confuse the mind, and thereby hold the solver at arm's length for a time.

Few-piece problems, simple and attractive though they appear, cause difficulty of a somewhat different kind. The scanty material which the composer has used for his purpose, or the fact of its being so dispersed over the board that its active strength appears unavailable, gives to the solver the inverse task of mentally framing the mates in anticipation, and working back to the key-move!

Artistic key-moves which are unexpected are of course more or less difficult, and a two-move problem depends more upon these for puzzling than upon the mates, since in so short a problem the presence or form of a mate is not an easy matter to disguise. A key-move which gives a new complexion to a position will always have some difficulty. A problem which has every indication that the strategy is of the "block" type, but which is turned into threat play by the first move, is very rare and never fails to deceive. The following problem may show this sort of difficulty. From its rugged exterior it may not take the solver's fancy, but the kernel has some sweetness, though perhaps it is not one which is acceptable to all palates.

An examination of this problem will show that if White could make a move that would not disturb the present setting, his course would be plain sailing. This, however, is only the author's guile to lead the solver astray, for notwithstanding the sign-posts indicate that the strategy is of the block description, it is nothing of the kind!

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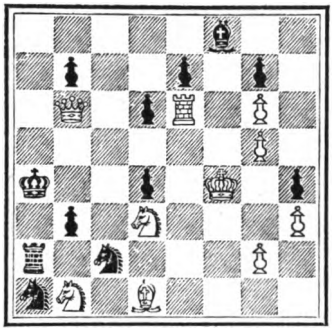
By S. Loyd.



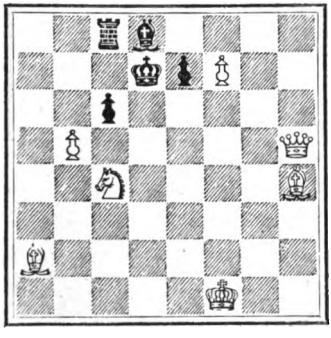
White to play, and mate in two moves.

Key-move :

1. Kt—R3 ! threatening—
2. Q—R7( mate).

A problem with the pieces so distributed as to leave the impression that a threatening key-move must be made in order to carry the fire into the enemy's camp also throws an obstacle into the solver's path, when this is a snare to hide the fact that the problem is one of the "block" type. The next two problems are deceptions of this nature.

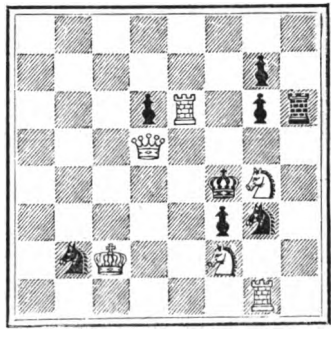
By J. W. Abbott.



White to play, and mate in two moves.

Key-move : 1. Q—QB5.

By A. H. Robbins.



White to play, and mate in two moves.

Key-move : 1. Kt—K5.

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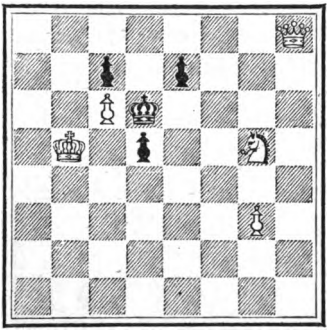
On the face of the first position there is no move of Black to which White could reply by giving mate; and in the other, on a similar supposition, White can only mate in the event of the Black knight at Kt6 moving to certain squares. A solver might, under the circumstances, be led to believe a direct threat for a key-move only would succeed.

Problems with few pieces, which are replete with "tries," sometimes offer difficulty to the solver, as he is perhaps invited down several *culs de sac* before he has completely mastered the full bearing of all the points of the position. As illustrations of compositions where "tries" exist, the following are fair examples.

By RUDOLF L'HERMET.

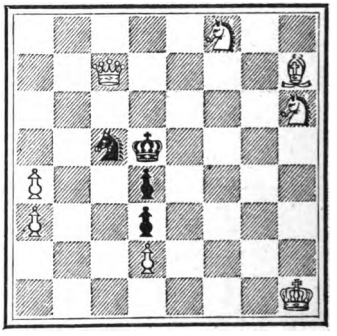


White to play, and mate in two moves.

Key-move: 1. Q—R4.

1. Q—QR sq, Kt2, B3, and K4, defeated only by 1 . . . , P—K3.
1. Q—Kt8, R3 or R6 ch, defeated only by 1 . . . , K—K4.
1. Q—KB8, defeated only by 1 . . ., P—Q5, and
1. Kt—B3, defeated only by 1 K—K3.

By J. JESPERSEN.



White to play, and mate in two moves.

Key-move: 1. Kt—Kt6

1. Kt—Kt8, defeated only by 1 . . . , K—B5 !
1. Kt—Kt 4, defeated only by 1 . . . , Kt—Q2 !

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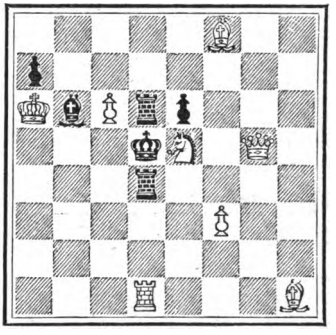
The problem on page 38 has also some capital tries in 1. Q – R8, R7, KKt3, QB3, and R – K7, each of which Black can successfully meet.

Even a problem with one fine try may effectively mislead the solver, who may flatter himself he has readily divined the author's intention, whereas he is the victim of a trap. The next problem has a splendid catch of this kind in 1. Q – K3, defeated only by 1. . ., R × R !

A problem may invariably be made more difficult if by the thoughtful placing of some piece or pieces the actual key-move can be made an apparently aimless one, promising nothing. To move a queen, for instance, to some out-of-the-way square, where she is hemmed in by pieces of her own colour, looks absurdly inconsistent with mating in compliance with the stipulations of the problem.

By G. J. SLATER.



White to play, and mate in two moves.

Key-move : 1. Q—Kt sq.

The first two positions on page 104 have their difficulty much increased by the arrangement of the White men. In the first of these positions the composer has shown his appreciation of this point by putting on QR6 a White pawn, which beyond making the key-move more peculiar and obscure, is useless.

A problem with uncommon mates will naturally have elements of difficulty, especially where openness of position gives free play to the pieces engaged. The key-move in the

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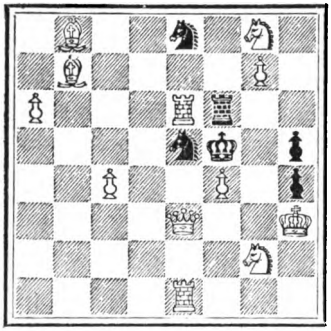
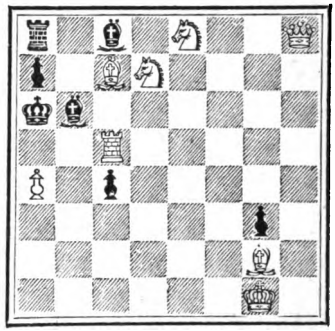
By T. M. Brown.



White to play, and mate in two moves.

Key-move: 1. Q—R7.

By J. Keeble.

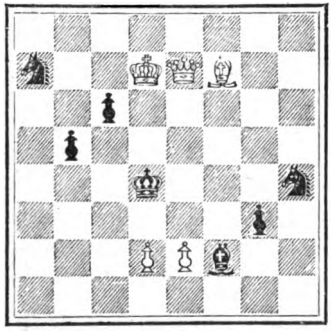


White to play, and mate in two moves.

Key-move: 1. Q—KR sq.

next problem leads to some unconventional mates, rendering difficulty in this simple looking problem an important item.

By J. Pierce.



White to play, and mate in two moves.

Key-move:
1. K—K6, threatening—
2. Q—Kt4(mate).

| *Black.* | *White.* |
|---|---|
| 1. K—B5. | 2. K—K5(mate !) |
| 1. P—B4 ! | 2. Q×Kt ,, |

Although problems with a good many pieces are as a

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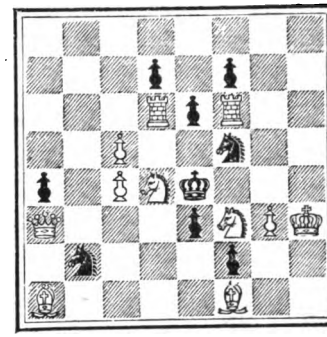
rule difficult only for the reason that they require more thorough examination to properly connect all the pieces one with another, yet they may also have difficulty of a high class when solved by a beautiful move. A clever instance is the accompanying one.

By E. PRADIGNAT.



White to play, and mate in two moves.

Key-move : 1. Kt—Kt3.

| *Black.* | *White.* |
|---|---|
| 1. P×Kt. | 2. Q—R8 (mate). |
| 1. K×Kt. | 2. Kt—Q2 ,, |
| 1. QKt moves. | 2. Kt—Kt5 ,, |

etc., etc.

In endeavouring to conceal the problem's solution, a composer frequently meets with trouble by reason that some pretty variations are palpable on the face of the problem. These are finger-posts to the solution, which the solver, looking for artistic features, does not willingly lose sight of in searching for the other variations to complete his analysis.

White pawns placed at a little distance from the Black king are likewise tell-tales, pointing to the fact that the king is allowed to travel only in certain directions.

But desirable as difficulty may be in a two-mover, it is a quality which must not be sacrificed to either beauty or constructive finesse, and the composer practised in his art knows best where it can be increased at the least cost, and looks to its presence rather as an additional embellishment than as a necessary characteristic.

To what cause difficulty in a chess problem is properly attributable, is often a matter of difference of opinion and

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experience. The simplest device, readily solvable by the tyro, may deceive and for the moment baffle the practised solver upon whose mind the unravelment of a complex position would flash immediately with unmistakeable clearness; and in such cases the inexperienced has an apparent advantage. On the other hand, intricacy must involve the untrained in confusion, and only that which is really obvious will engage his attention. What is to one solver a difficulty hat may obstinately resist all his patience and ingenuity, to another is not unfrequently the very means that clearly indicates the line of play the solution must take, or the mate it must reach. The causes of difficulty are therefore so subtle, unstable, and various, that only very broad views can be safely expressed, and the subject must at best be placed on a very wide foundation.

---

In closing this criticism and analysis of the two-move problem, we would urge upon the student that he should not in his study of the ideas of others, and their methods of embodiment in problem form, confine his attention to the works of one or two composers, but that he should avail himself of every opportunity of becoming acquainted with the styles of celebrated composers. He should, if possible, extend his examination to the best works of the leading problemists of all countries, and in doing so he will find how curiously the influence of national temperament can be traced in their chess productions. The study of the varying styles of high-class composers has a most beneficial effect in directing the efforts of a student in different channels, and thereby gives to his work the characteristic of versatility.

A great mistake of the young composer is the continual

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working upon similar lines, and this error can only be properly corrected by a wider knowledge of the styles and methods of problem composers. He must not in his novitiate, however, be too easily discouraged, but must seek for improvement by its only means of attainment—perseverance. His efforts at first may not be very promising, but the intelligent application of the principles that have been explained in the foregoing chapters will, it is hoped, assist him not only in developing his Caïssaic conceptions, but also in giving them appropriate expression. Success will stimulate him to soar to the higher regions of the art, where, though he may find his talents fettered by more stringent rules, there will be practically no limit to the opportunities for the display of his genius and skill.

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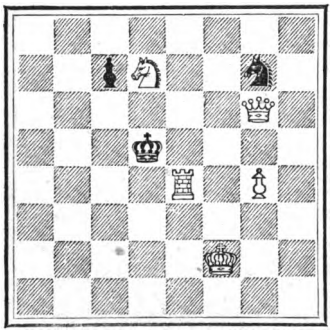
## CHAPTER VIII.

### *SELECTED PROBLEMS.*

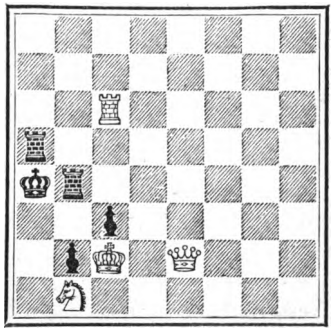
( 1 )

By RUDOLF L'HERMET.



( 2 )

By J. DOBRUSKY.



White to play, and mate in two moves.

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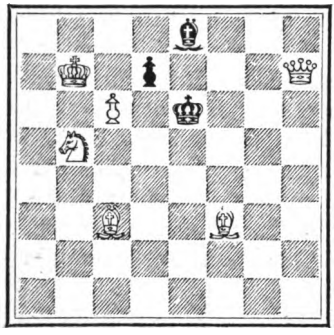
( 3 )
By J. J. Jones
and W. A. Shinkman.



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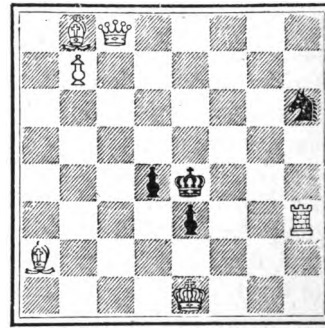

White to play, and mate in two moves.

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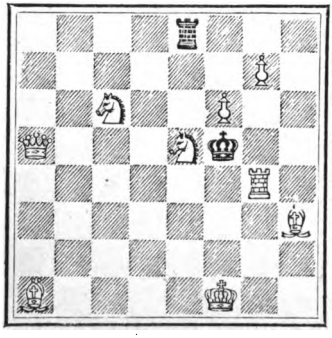
( 5 )
By W. E. Perry.



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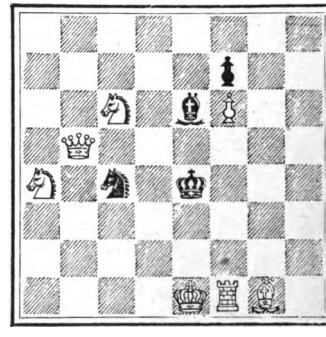

White to play, and mate in two moves.

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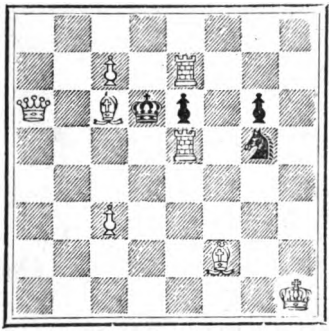
( 7 )

By J. Pierce.



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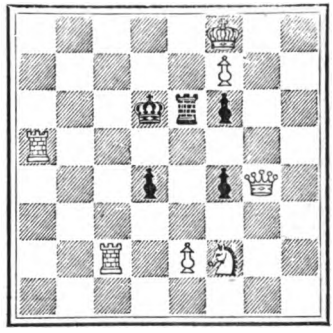
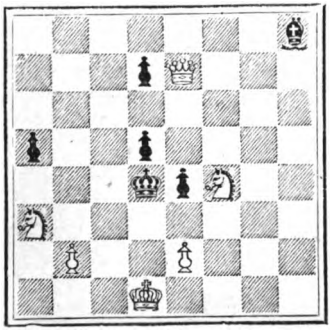
By Mrs. T. B. Rowland.



White to play, and mate in two moves.

( 9 )

By G. Sieg.



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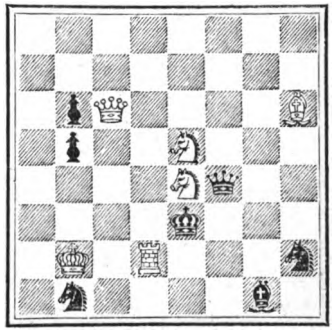
By C. Callander.



White to play, and mate in two moves.

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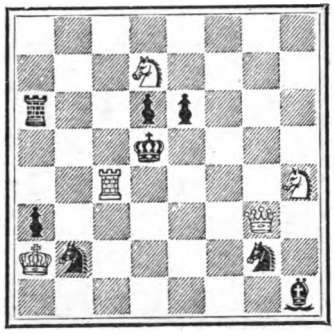
( 11 )
By A. E. STUDD.



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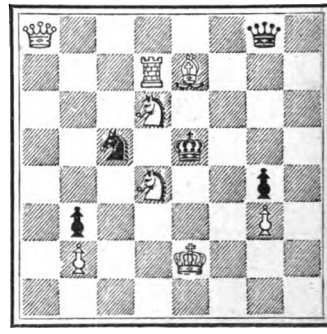

White to play, and mate in two moves.

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( 13 )
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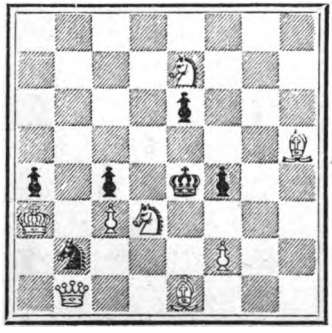

( 14 )
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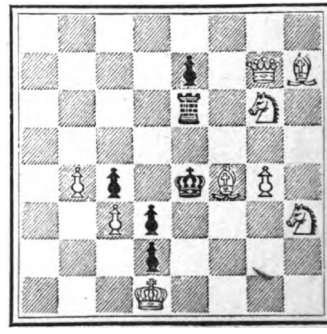

White to play, and mate in two moves.

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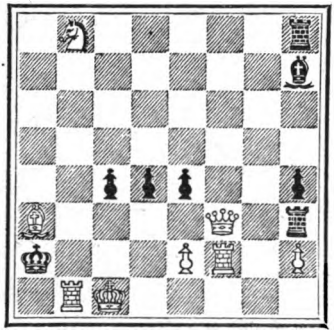
( 15 )
By J. C. J. WAINWRIGHT.



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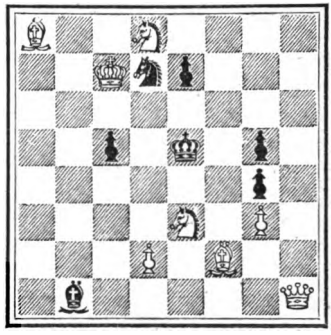

White to play, and mate in two moves.

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( 17 )
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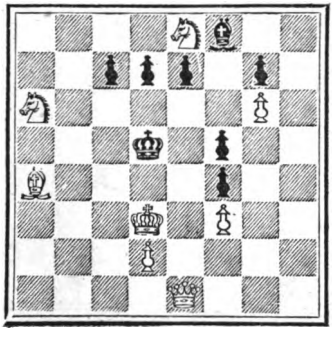

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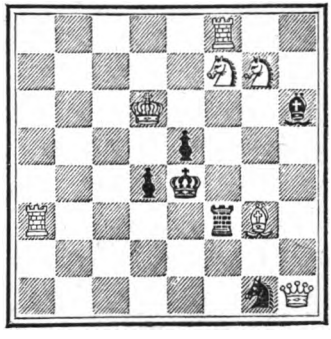

White to play, and mate in two moves.

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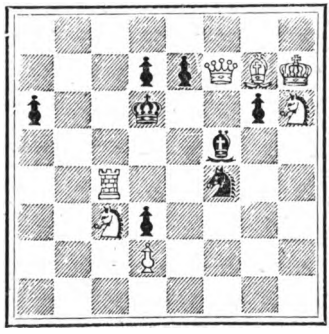

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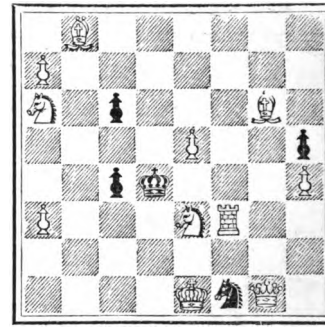

White to play, and mate in two moves.

( 21 )
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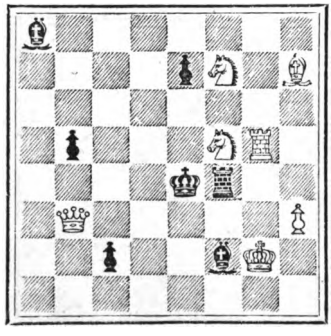

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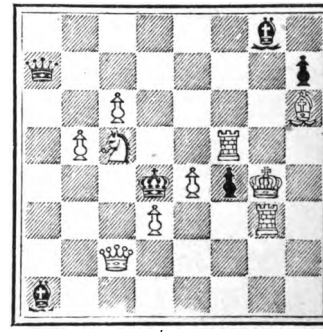

White to play, and mate in two moves.

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( 23 )
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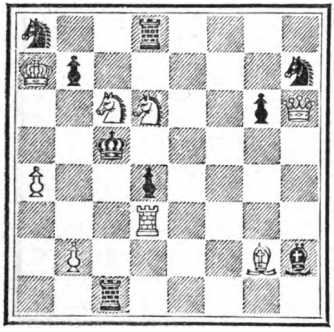

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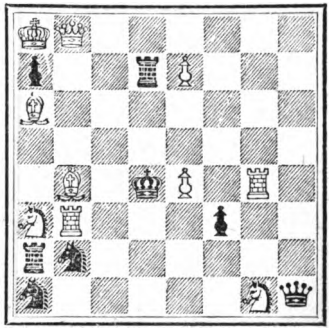

White to play, and mate in two moves.

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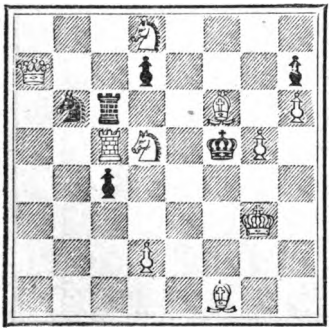
( 25 )
By DR. S. GOLD.



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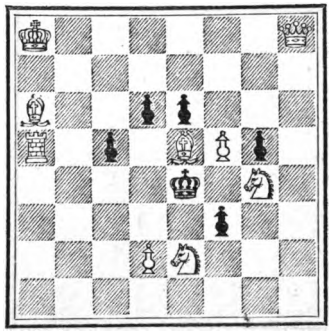

White to play, and mate in two moves.



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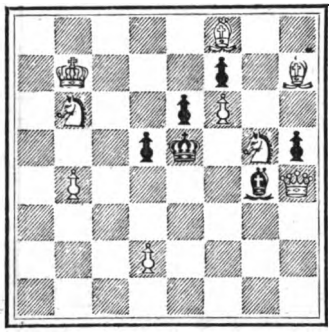
( 27 )

By E. N. Frankenstein.



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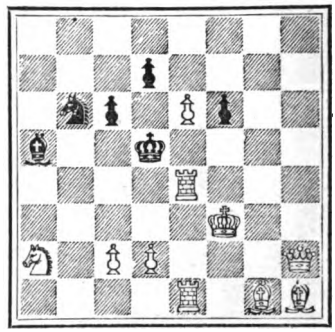

White to play, and mate in two moves.

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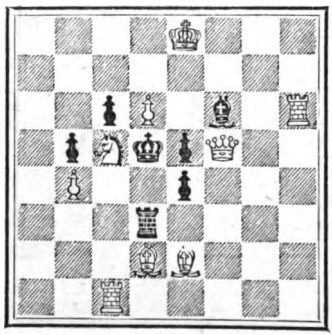
( 29 )

By G. Hume.



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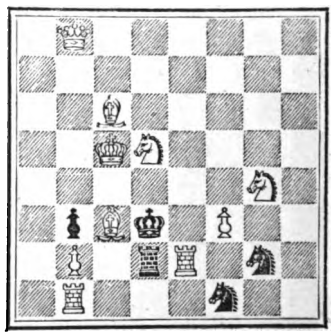

White to play, and mate in two moves.

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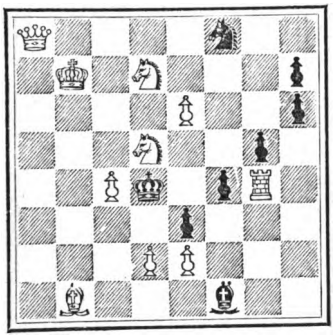
( 31 )

By J. G. CHANCELLOR.



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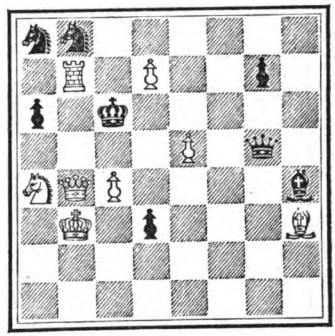
By J. KHOTZ and C. KOCKELKORN.



[ White to play, and mate in two moves.

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( 33 )

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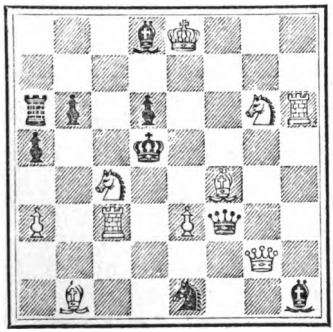

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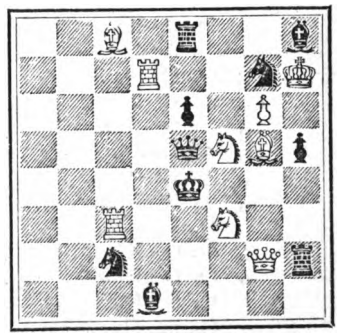
By W. T. PIERCE.



White to play, and mate in two moves.

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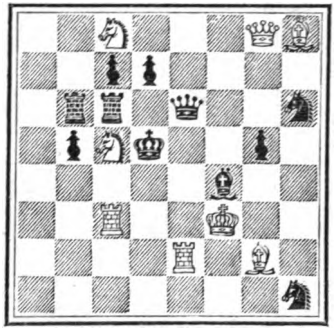
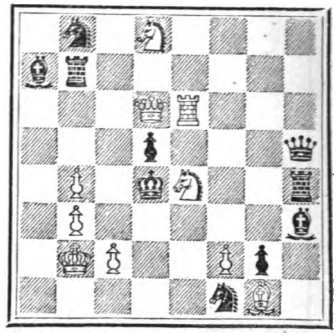
( 35 )

By H. and E. BETTMANN.



( 36 )

By M. EHRENSTEIN.



White to play, and mate in two moves.

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## KEY-MOVES TO SELECTED PROBLEMS.

No. 1. Q—QR6.
,, 2. Q—K8.
,, 3. B—K2.
,, 4. R—B3.
,, 5. Q—Kt6.
,, 6. B—B5.
,, 7. Q—B sq.
,, 8. P—K4.
,, 9. Kt—Q3.
,, 10. Kt—Kt3.
,, 11. Kt—KB5.
,, 12. Q—KR sq.
,, 13. Q—R2.
,, 14. Q—Kt8.
,, 15. B—Kt4.
,, 16. B—K4.
,, 17. Q—QR sq.
,, 18. B—B4.
No. 19. Q—Kt8.
,, 20. Kt—B7.
,, 21. R—Kt6.
,, 22. Q—B sq.
,, 23. Q—K3.
,, 24. Q—R2.
,, 25. Q—Kt7.
,, 26. Q—R3.
,, 27. B—R6.
,, 28. R—KR4.
,, 29. R—Q sq.
,, 30. Q—R2.
,, 31. Kt × BP.
,, 32. Q—K7.
,, 33. B—QR2.
,, 34. R—Q5.
,, 35. R(K2)—QB2.
,, 36. Kt—B3.

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